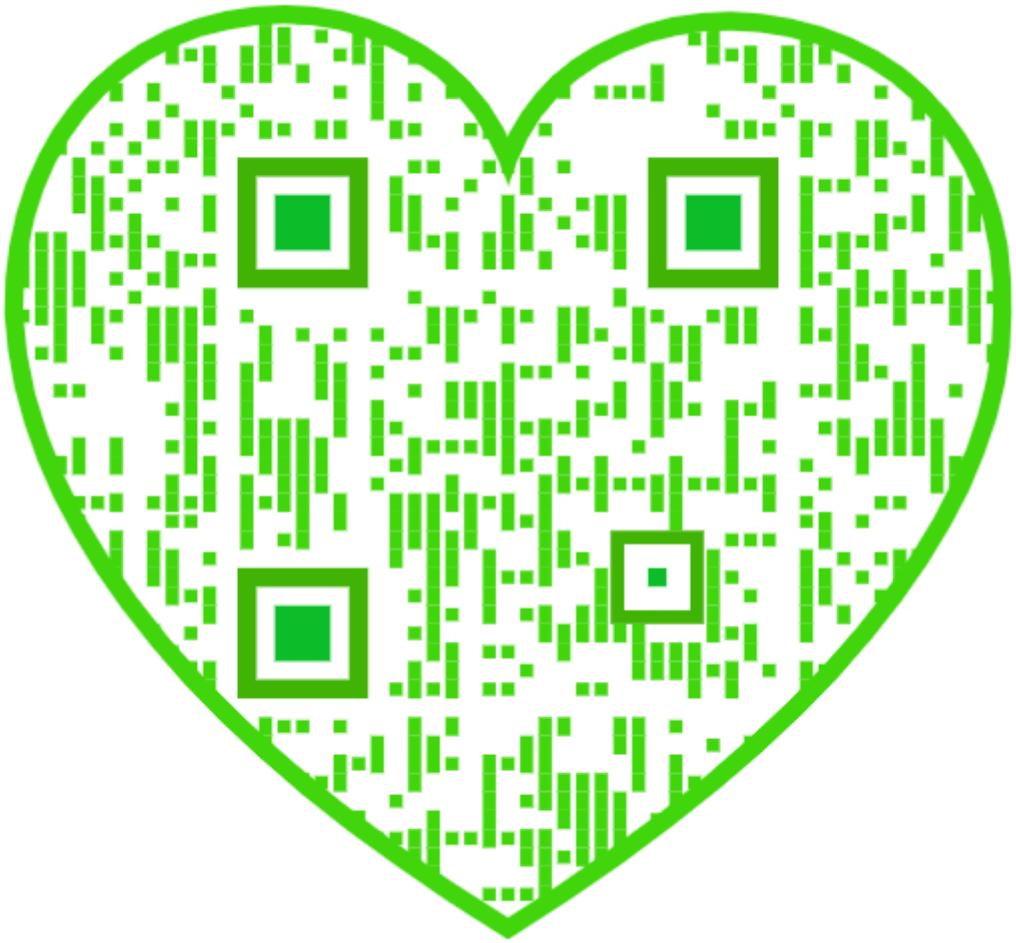

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*No.* 255.

# BIBLIOGRAPHY

OF

# BOOKS IN THE ENGLISH LANGUAGE

RELATING TO THE

# ART AND HISTORY OF ENGRAVING AND THE COLLECTING OF PRINTS

d. 417.

# A
# BOOKE OF SECRETS:

Shewing diuers waies to make and prepare all
sorts of Inke, and Colours: as Blacke, White,
Blew, Græne, Red, Yellow, and other Colours.
Also to write with Gold and Siluer, or any kind of Mettall
out of the Pen: with many other profitable secrets,
as to colour Nails and Parchment of
any colour: and to grake with
strong Water in Steele
and Iron.

Necessarie to be knowne of all Scriueners, Painters,
and others that delight in such Arts. Translated out of
Dutch into English, by *W. P.*

Hereunto is annexed a little Treatise,
intituled, *Instructions for ordering of Wines:*
Shewing how to make Wine, That it may continue
good and faint not, Neither become sower, nor loose colour. And
how you may remedie faint Wine, take away the hoari-
nesse, with other instructions for the pre-
seruation of the same.

*Written first in Italian, and now newly translated*
*into English, by* W. P.

LONDON,
Printed by Adam Islip for Edward
White, and are to be sold at his shop
at the little North dore of Pouls,
at the signe of the Gun.

TITLE-PAGE OF BRITISH MUSEUM COPY OF
"A BOOKE OF SECRETS." 1596

# A DESCRIPTIVE BIBLIOGRAPHY

OF

THE MOST IMPORTANT BOOKS IN

THE ENGLISH LANGUAGE

RELATING TO

# THE ART & HISTORY OF ENGRAVING AND THE COLLECTING OF PRINTS

BY

HOWARD C. LEVIS

UNIV. OF CALIFORNIA

LONDON

ELLIS, 29 NEW BOND STREET, W.

1912

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*Extra title-pages and half-titles are inserted at the end of this book, which can be used in case it is desired to bind it in two volumes.*

UNIV. OF CALIFORNIA

CHISWICK PRESS: CHARLES WHITTINGHAM AND CO.
TOOKS COURT, CHANCERY LANE, LONDON.

# INTRODUCTION

MANY books have been written about Print Collecting and the Art and History of Engraving. Some of them are very exhaustive, some are models of learning and accuracy, and all are an endless source of pleasure and profitable information to the collector of prints and the student of the literature relating thereto. One desiring technical information can find important works dealing fully with all branches of the art of engraving, and the general collector, or the collector of prints by or after particular artists, can find accurate and comprehensive lists and catalogues minutely describing the various prints and their states. There are dictionaries of artists, of monograms, watermarks, and marks of print-collectors, histories, biographies, and bibliographies—general and special—and in many languages.

The number of English books on the subject is large, but one must consult those in other languages for information relative to some branches. For marks and monograms of engravers one turns to Nagler (German), for watermarks to Briquet (French), as there are no English books dealing in a comprehensive way with these subjects. On the other hand some English books have not their equal abroad; for instance, Fagan's "Collectors' Marks" is the only one on the subject, and Hind's "Short History of Engraving and Etching," and Mrs. Frankau's "Eighteenth Century Colour Prints," are better than many excellent similar books published abroad. Mr. Kennedy's work on the etchings and dry-points of Whistler, published by The Grolier Club of New York, is the last word in catalogue



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making; and many English and American artists and their works are not discussed in foreign books.

It has not been my intention to compile a complete bibliography of Engraving, but to describe the most important, interesting, or rare books in the English language on the subject (together, of course, with some which are unimportant), and show their development and the relation between them. Their classification has not always been easy, but there are certain broad lines which have been adhered to. As an instance of this difficulty of classification, the case of the American edition of Maberly's "The Print Collector" may be cited; it not only reprints Maberly, but also Fielding's "Art of Engraving." It contains lists of Dürer's engravings and Rembrandt's etchings, and also an important bibliography. It is therefore:

I. A book on collecting,
II. A technical treatise,
III. A catalogue of Dürer's and Rembrandt's works,
IV. A bibliography.

It is classified primarily with books relating to collecting, and is referred to in the other connections. In this and similar cases attention is called to the facts, but the classification is made on broad lines.

Tables at the heads of chapters show at a glance what books are described therein, excepting a few chapters where the subject matter is arranged alphabetically—Chapter XIV is an instance—and others where it is obvious that tables are unnecessary. The illustrations reproduce (generally on a small scale) various prints, maps, title-pages, and frontispieces; and in the case of two of the earliest books, the sections dealing with the subject of engraving are reproduced in full, the same size as the originals. The dividing marks in the various titles indicate the end of each line. These have been inserted wherever possible, but in some cases they are omitted, usually because I have been unable to inspect the book. Most of the illustrations are made from photographs of books and prints in my own collection—the exceptions are duly noted. In the matter of spelling I have followed the manner in the various books under discussion: thus Dürer's name appears as Albrecht Dürer, Albert Dürer and Albert Durer; *colour*, in American publications appears as *color*; and other similar variations will be observed.

Some of the earlier books are of no practical value, but from an historical standpoint are of the greatest importance. The literature of engraving which has been built up from them shows the extensive and constantly growing interest which has been taken in the subject.

The early English books are very rare, but most of them are in some one of the great public collections, and the officials in charge are always courteous and willing to give all proper facilities, not only to examine the books themselves, but also to photograph title-pages, etc., for reproduction.

Being not merely a list of titles, but a *Descriptive Bibliography*, and intended to show the development of the English literature relating to engraving, it is obvious that every English book on the subject could not be included, but I hope I have omitted few, if any, of real importance. It records my own observations noted from time to time as my collection advanced, and I venture to hope that the scheme followed will make the book more interesting than if I had compiled an ordinary bibliography.

I am indebted to Sir Frank Short, R.A., P.R.E., for loaning me his copy of "The Excellency of the Pen and Pencil" and allowing me to reproduce some of its pages; to Mr. Joseph Pennell for information relative to some American books which had escaped my notice; to Mr. Beverly Chew of New York for a block made from the title-page of his copy of the Baziliωlogia, used in Chapter XIII; to Miss Ruth Shepard Granniss, Librarian of the Grolier Club; Mr. A. M. Hind, of the Department of Prints and Drawings in the British Museum; Mr. Frank Weitenkampf, Curator of the Print Department of the New York Public Library; and many others, for notes about various publications; to the Authorities of the British Museum for allowing me to photograph pages from several rare volumes; to Mr. Charles T. Jacobi, the Managing Partner of the Chiswick Press, and to Messrs. Ellis, my publishers, for many valuable suggestions.

In the Addenda will be found notes of some books published after the chapter in which they should have appeared had been printed, and of some earlier books discovered too late to be mentioned in their proper places; and also a few corrections. These notes are arranged under chapter numbers and should always be consulted in connection with the chapters to which they respectively belong.

As a last word I advise the novice at print-collecting first to procure:

"The Print Collector," by J. Maberly,

"The Print Collector's Handbook," by Alfred Whitman,

"How to appreciate Prints," by Frank Weitenkampf,

"Engravings and their Value" (fourth edition, 1912), by J. Herbert Slater (mentioned in the Addenda),

"A Short History of Engraving and Etching," by A. M. Hind, and

"Dictionary of Painters and Engravers," by M. Bryan, last edition, in five volumes, edited by Dr. Williamson.

Maberly's book may be somewhat difficult to find, particularly the American edition, which is the more desirable on account of its excellent bibliography, but all the others are current publications.

H. C. L.

40, Egerton Gardens,
London, S.W.

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# BIBLIOGRAPHY OF THE ART AND HISTORY OF ENGRAVING

## CHAPTER I

## BOOKS OF SECRETS AND MYSTERIES

1583. A Profitable Boke. . . . Taken out of Dutche, and Englished by L. M.
1588. Second Edition.
1596. Third Edition.
1605. Fourth Edition. "A Profitable Booke."
1594. The Jewell House of Art and Nature. . . . Hugh Platte.
1653. Second Edition. Sir Hugh Plat.
1596. A Booke of Secrets. . . . Translated into English by W. P.
1634. The Mysteryes of Natvre and Art. . . . J. B.
1635. Second Edition. The Mysteries of Nature and Art. . . . John Bate.
1654. Third Edition.
1672. Polygraphice. . . . By W. S.
1673. Second Edition. By William Salmon.
1675. Third Edition.
1685. Fifth Edition.
1701. Eighth Edition.
1735. Dictionarium Polygraphicum. [J. Barrow.]
1758. Second Edition.
1795. One Thousand Valuable Secrets in the Elegant and Useful Arts.
N.D. Valuable Secrets in Arts and Trades.

MANY books were printed in the last quarter of the sixteenth century, in the seventeenth, and in the first half of the eighteenth, containing curious and interesting recipes, descriptions of apparatus, directions for carrying out simple experiments, and showing how to excel in the various arts and sciences. The earlier ones are very quaint and primitive, and very rare.

Some of these books contain sections or chapters relating to engraving, and the foregoing list comprises those described in this chapter, including the earliest books in the English language, in which engraving is mentioned.

The list may not be exhaustive, but it is sufficient to illustrate typical early English books on the subject.

The earliest I know of is entitled "A profitable boke." It is a little work of seventy-eight numbered pages and six unnumbered pages of index, measuring about $5\frac{1}{2}$ in. by $7\frac{1}{2}$ in. The following is a reproduction of the title-page of the copy in the British Museum:

# A profitable boke

declaring dyuers approoued remedies, to take out ſpottes and ſtaines, in Silkes, *Velvets, Linnnen and Woollen clothes.*

*With diuers colours how to die* Velvets and Silkes, Linnen and Woollen, Fuſtian *and Threade.*

Alſo to dreſſe Leather, and to colour Felles. How to Gylde, Graue, Sowder, and Verniſhe. And to harden and make ſofte Yron and Steele.

Very neceſſarie for all men, ſpecially for thoſe *which hath or ſhall haue any doinges therein: with* a perfite table herevnto, to fynde all thinges readye, not the like reuealde in English hereto-fore.

TAKEN OVT OF DVTCHE, and engliſhed by *L. M.*

¶ *Imprinted at London by* Thomas Purfoote, and William Pounſonbie.

1583

All that relates to engraving is on part of page 76 and pages 77 and 78, which are here reproduced from the same copy:

## A way to graue on yron or ſteele, or other kynde of weapons.

Take cole of a willo or ſallo, two partes of Uitriol or Copares, two parts of Salarmoniac, worke and beate all theſe together well with Uineger, and make it thick like broth, and when ye will eate or graue any thing withall, draw firſt thereon with this thing following. Take Uermilion, & linſeede oyle mixt all together, then dry it, & laie it ouer with your paſt a finger thick or more, and the warmer it is, the ſooner it will graue and eate, but ſee too it, it burne not, and when it is dryde well, doe off the ſayde poulder, and cleanſe the caſting out, then take two partes of ſpaniſh greene, calde verdigreace and a part of ſalt, thē beat them together in a morter, and put vnto it ſtrong vineger, and do as it is aboueſayde, or take Uitriol, Allum, ſalt, Lapis calampnaris, viniger, and ſallo cole, and make it as the other aforeſayd, or take two parts of vitriol, and a third part of ſalarmoniac, and grind them wel al together on a ſtone with vrine or piſſe, then laye it on as it is afore-

*Fol.77*

fayde, but ye muſt lay it cold on, and ſet it then foure or fiue howers in a ſeller, or low coole place, for it will be the better.

A water to eate or graue on yron or ſteele.

Take of verdigreace, of Mercury ſublyme, of vitriol, & of Allum, of ech a like, then beat them ſmal, & ſo put it into a glaſſe, ſo let it ſtand half a day, & ſtyr it often, then ſtrike it al ouer with war, or yealow lead, mixt with lynſeed oyle, or liiſen ſmout, ſo cald in dutche, and ſtrike thereon with ỹ water in ỹ glaſſe, & let it ſtand half a day, but if ye wyte or lay thin that the water may eate it the ſooner, which yee ſhal couer al the yron or ſteele thin with war, and to drawe theron what ye liſt with a penſil in the war, vnto ỹ groũd, then ſtrike your water al ouer, and ſo it ſhal eate on your grauen places, or lay theron Mercury ſublimatũ in your grauen places, and put therevnto vineger, and ſo let it reſt half an hower after, and it wil do wel.

Another water to eate vn yron or ſteeele more ſtronger.

Take an ounce of Verdigreace, halfe an ounce of Allum Plumoſum, and half an ounce of Salarmoniac, as much of wynestone, and halfe an ounce of Vitriol, and as muche of common ſalt, let al be ſmal beaten, & ſo put together, & put thereto of ſharpe viniger, & ſo let it ſtand an houre, and when to graue or eate any thing therwith, it muſt be firſt grauẽ, & ye ſhal wyte with Liiſen ſmout, or yelow colour, then let it dryye, and then make your foreſayde water hote in a leaded panne, and let it ſtande ouer the fyre, and hold your yron and ſteele ouer the panne, and poure of that hot water thereon with a ladle, that the reſt may fall agayne into the foreſayde panne, thus muſte yee doe ſtill a good

quarter

*Fol.*78.

quarter of an houre, & this doing, thē take aſhes or vnſleec lyme & rub it, & looke of that ye would haue eaten, it it be clean or not, if not, draw it agayn with your yelo matter, & then poure on your ſaid water, and ſo ye ſhal haue it wel.

To lay gold vpon yron or other mettall.

Take of liquid varniſh i. Pi. of Turpentine and oyle of linſeed, of ech i. ounce, then mix thē wel altogether, and ſo reſerue it, on this ground ye may gild vpon any mettall.

Another way to gild on yron.

Take of bolearmoniac, & white gūme, of ech one ounce, thē put it into a pot of earth wel leaded, & let it ſeeth therin ſoftly with a fyre of coles, & put therin two oūces of linſeed oyle, & whē it doth rope like a thread, it is then a ſigne it is ynough ſod, with which ye maye vſe to gylde as is afore declared, by theſe and ſuch practiſes in mettals, yee may finde out the like of other hereafter.

A water to eat on mettals.

Take an ounce of Saltpeter, an ounce of coperoſe, beat them together, and put them into a double glaſſe, & diſtill a water thereof, then take yelow or red wax, and ſpreade it thin as paper on what mettell yoe will, or weapon, then draw theron to the ground with a penſil of ſteele or other, then all to ſtrike it ouer the drawne places with the ſayde water diſtyld, ſo let it remayne xxiiii. houres, which water will eat on your yron or ſteele ſufficiently. The like waye ye may doe with other ſort of mettals.

BRITISH MUSEUM

Finis.

It is obvious that these recipes were for ornamental engraving, but they, particularly the last paragraph, describe ordinary etching processes, and plates so etched could be, and probably were, used for reproducing the designs on paper.

Joseph Ames, in his "Typographical Antiquities" (1749), mentions this book,

A
PROFITABLE
Booke, declaring diuers approoued Remedies, to take out ſpots
and ſtaines in Silkes, Veluets, Linnen
and Woollen Clothes:

With diuers Colours how to die
Veluets and Silkes, Linnen and Woollen,
Fuſtian and Thread:

Alſo to dreſſe Leather, and to colour
Felles. How to guild graue ſowder, and Verniſh And to harden and make ſoft
Yron and Steele.

Verie neceſſarie for all men, ſpecially for thoſe which haue or ſhall haue any doing therein: with
a perfect Table hereunto to finde all thinges readie, not the like reuealed in Engliſh heretofore.

Taken out of Dutch and Engliſhed by L. M.

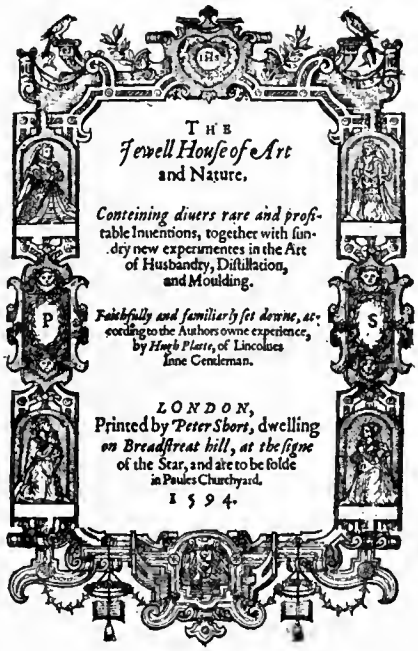
Imprinted at London by Thomas Purfoot, dwelling within the new
Rents in S Nicholas Shambles. 1605.

and states that it was reprinted in 1588, with the art of limning, etc., but I have not been able to find a copy with this date. Herbert, in his edition of Ames, also mentions this edition of 1588 and one of 1596. A copy of the latter is in the Cambridge University Library.[1]

[1] No. 1378 in C. Sayle's catalogue of English Books to 1640 in this Library. "Imprinted at London by Thomas | Purfoot, dwelling in the newe | Rents 1596." Paged 1-78; Table not paged.

Another edition was published in 1605, with the title-page, which is reproduced on page 6.

This edition has the same number of pages as the first, and substantially the same wording on each page; those relating to engraving being identical with the first edition excepting the spelling (*e.g.*, "kynde" is changed to "kind," "eate" to "eat," etc.).


THE
*Jewell House of Art*
and Nature.

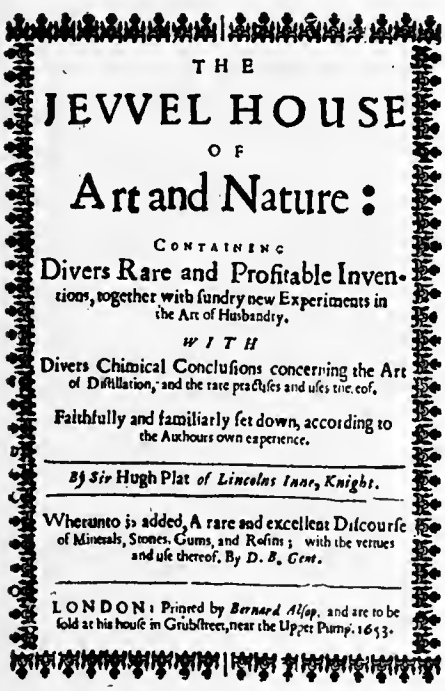
*Conteining diuers rare and profitable Inuentions, together with sundry new experimentes in the Art of Husbandry, Distillation, and Moulding.*

*Faithfully and familiarly set downe, according to the Authors owne experience,* by *Hugh Platte,* of Lincolnes Inne Gentleman.

*LONDON,*
Printed by *Peter Short,* dwelling *on Bread-street hill, at the signe* of the Star, and are to be solde in Paules Churchyard.
1594.

The next book to be noted appeared after the second edition of "A profitable boke." It was written by "Hugh Platte, of Lincolnes Inne Gentleman," entitled "The | Jewell House of Art | and Nature," and published in 1594.

The title-page, which is shown on a reduced scale, has a very well engraved wood-cut border. It is a curious little book, about $5\frac{1}{2}$ in. by 7 in., divided into three parts, the second and third parts also being preceded by engraved title-pages, which are similar to each other, but unlike the first.


THE
JEVVEL HOUSE
OF
Art and Nature:

CONTAINING
Divers Rare and Profitable Inventions, together with ſundry new Experiments in the Art of Husbandry.

*WITH*

Divers Chimical Concluſions concerning the Art of Diſtillation, and the rare practiſes and uſes thereof.

Faithfully and familiarly ſet down, according to the Authours own experience.

*By Sir* Hugh Plat *of Lincolns Inne, Knight.*

Wherunto is added, A rare and excellent Diſcourſe of Minerals, Stones, Gums, and Roſins; with the vertues and uſe thereof. By *D. B. Gent.*

LONDON: Printed by *Bernard Alſop,* and are to be ſold at his houſe in Grubſtreet, neare the Upper Pumpe. 1653.

The only reference to engraving is in Section 44, which I quote in full:

44. *To grave and inlay colours into Sol, Luna, Mars, or Venus, to show in the nature of an Ammel.*

First cover your mettal with a crust of waxe, and with a fine sharp tool when the same is cold, cut out the shape or proportion of what letters or other portraiture you please, and of some reasonable largeness, then pour some strong water in those emptie places, and when you find them deep inough graven, mingle Orpiment and Masticke melted togither for a yellow colour, and Vermillion with Masticke for a red, and so of all other colours. Now when your Masticke hath been molten togither with any of the aforesaid colours, let it coole, and beat the same into powder, and lay that powder within the graving, & after lay the mettal vpon the fire, til the Masticke melt, & it will remain fast and firme therein a long time. This of a Jew that yet liveth for ought that I know.

The foregoing is particularly interesting, as it is the first reference in English, of which I am aware, to the art of Niello.

It contains many interesting woodcuts.

Another edition was published in 1653, but without illustrations. The text is practically the same as the first edition, Section 44 (the only one relating to engraving)

A

BOOKE OF SECRETS:

Shewing diuers waies to make and prepare all sorts of Inke, and Colours: as Blacke, White, Blew, Greene, Red, Yellow, and other Colours.

Also to write with Gold and Siluer, or any kind of Mettall out of the Pen: with many other profitable secrets, as to colour Nailes and Parchment of any colour: and to graue with strong Water in Steele and Iron.

Necessarie to be knowne of all Scriueners, Painters, and others that delight in such Arts. Translated out of Dutch into English, by *W. P.*

Hereunto is annexed a little Treatise, intituled, *Instructions for ordering of Wines:* Shewing how to make Wine, That it may continue good and faint not, Neither become sower, nor loose colour. And how you may remedie faint Wine, take away the hoarinesse, with other instructions for the preseruation of the same.

*Written first in Italian, and now newly translated into English, by* W. P.

LONDON,

Printed by Adam Islip for Edward White, and are to be sold at his shop at the little North dore of Pouls, at the signe of the Gun.

· 1596 ·

being identical with the first. The title-page ($5\frac{3}{8}$ in. by $7\frac{1}{2}$ in.), which is also reproduced on page 7, cannot be compared with the three engraved ones in the first edition. The author's name is here printed Sir Hugh Plat.

The next book to be noted was published in 1596. The title-page of the copy in the British Museum is exactly reproduced as a frontispiece to this volume. Unfortunately the date is cut, but it is undoubtedly 1596, as my copy, hereinafter noted, has the date complete. The reproduction on page 8 is from a line block made from the same negative, but with the date added.

This little book of secrets is very important. Some writers, including Maberly in "The Print Collector," thought it the earliest English book relating to engraving.

The only copy I had seen when the frontispiece, and other blocks of title-page and text, were made, is the one in the British Museum, but I have since acquired a copy in excellent condition and at the end is the ornament here shown.

The pages are unnumbered. The signatures are $A^3$ four pages, B to $B^4$, C to $C^4$, D to $D^4$, and E to $E^4$, each two pages, which, with the title and blank verso thereof, and ornamental end-page with blank verso, make forty in all. The Museum copy lacks the ornament.

Maberly, as above mentioned, includes it in the Bibliography in "The Print Collector" published in 1844, but gives the date as 1599. On page 137 of his

book Maberly again refers to it. In commenting on the works of Albert Dürer, he says:

"His works are numerous, both in copper and on wood; and to him is also attributed the invention of etching. Some of his prints are thought to be from plates of iron or steel, rather than copper. . . . but, it may be remarked, that there was published, in 1599, in London, a book, translated from the Dutch, which, therefore, was probably of some years' earlier date, which treats of the method of 'graving with strong water on steel and iron,' a title which seems to infer, not only that steel and iron plates were used for engraving, but that the art of etching, invented in the same century, was confined to these metals, and not as yet practised on copper."

The part referring to engraving is on three pages, beginning near the top of signature $C^3$ (it looks like $L^3$), it continues through the whole of the verso, and through four lines at the top of signature $C^4$.

It is evident that both this and "A profitable boke" have a common origin, as may be readily seen by comparing the following pages reproduced from the Museum copy (being the only ones relating to engraving) with those hereinbefore reproduced from the other book:

How to graue in yron and ſteel, or in other mettals with ſtrong water.

FOr as much as that euery man in this our age, is quent o write, learne, and practiſe all manner of arts, I am of opinion it will not be vnprofitable vnto ſuch as are deſirous to learn, if I ſet ſomewhat before them that may teach them to write letters, and graue any other thing in ſteele, yron, or other mettals, which I willingly preſent vnto them, although it be but a ſmall matter, if it be profitable vnto them, I wiſh them to vſe it.

Take two parts of verdigreece, one part of common ſalt, beat it in a morter, put thereto ſharpe vineger, and when you will graue, annoint your plate firſt with red lead tempered with linſeed oile, let it drie, this ſubſtance lay vpon the plate, and the warmer the place is, when it lieth, the ſooner it wil eat in, and when it is drie, take away the pouder, and make the plate cleane againe.

Or take two parts victriall, one third part

 Salarmoniack,

## A Booke of Secrets.

Salarmoniack, grind it togither vpõ a ſtone with vrine, and lay it on as afoꝛeſaid, but lay it cold vpon the place where you graue, and ſet it in a ſeller four oꝛ fiue houres.

### Another way to graue with water.

Take verdigreece, Mercurie, ſublimated victriall, & alum, of the one as much as the other, beat them all to pouder, put them into a glaſſe, let them ſtand ſo half a day, & ſtir it often about, then lay waꝛ mingled with linſeed oile, oꝛ red lead with linſeed oile, and wꝛite in it that you mean to graue, then put the water vpon it, & let it remaine ſo halfe a day, if you will haue it very deepe, then let it ſtand longer, if you will graue any other woꝛke as images, &c. Then lay the waꝛ vpon the yꝛon oꝛ ſteele very thinly on, and dꝛaw what you will therein with your inſtrument; that it may touch the mettall, then put water into the ſtrokes, and it will be grauen.

### Another way, but more piercing.

Take one ounce of verdigreece, half an ounce of Alum plumoſum, halfe an ounce of Salarmoniack, half an ounce of Tartarum, halfe an ounce of victrial, and half an ounce of common ſalt, all beaten to pouder, mingle them together, & pour ſtrong vineger vnto them, let them ſtand one houre, and when you will graue, wꝛite vpon the yꝛon oꝛ ſteele with linſeed oile and red lead, & let it dꝛie, then heat the water afoꝛeſaid in a leaded pan, & let it ſtand on the fire, & hold the yꝛon oꝛ ſteel ouer the pan, poure the hote water vpon it with a ſpoon, and let it run again into the pan, which

A Booke of Secrets.

which doe foꝛ the ſpace of a quarter of an houre, then rub it off with aſhes oꝛ vnſleact lime, but be ſure that the places you will eat into be all well couered with red lead.

The next book of interest is entitled "The | Mysteryes of | Natvre and Art: | conteined in foure | severall Tretises . . . | . . . | by | J. B." [John Bate.]

The first edition was published in 1634, the title-page being here shown. It contains 192 pages besides the engraved title (5⅝ in. by 7 in.), and is illustrated with many curious wood-cuts. Eight pages deal with the subject of "Graving"; the illustrations in this section show a hand holding a burin, engraving a flower on a plate, a hand engraving a ring held in a vice, and at the bottom of each is shown the engraving tool. It explains how to prepare the plate, and how to make and use the graver, also how to etch, and to prepare the plate for etching, and how to engrave on a flint stone.

THE
MYSTERYES OF
NATVRE AND ART:

As a practical book on engraving, it is very primitive.

It is very rare in perfect condition, the title-page is nearly always missing.

In a catalogue issued by Messrs. Henry Sotheran and Co. in March 1910, a copy is noted with the statement that it is excessively rare, no copy having happened for sale in the last twenty years. The title-page is reproduced from this copy, which I secured. Recently I have seen two other copies for sale, but both imperfect. On page 155 is a recipe:

"To make Ice that will melt in fire, but not dissolve in Water," as follows:

"Take strong water made with saltpeter, allum, and oyle of tartar, of each, one pound. Infuse them together, then put into them a little *aqua ardens*, and it will presently coagulate them and turne them into ice."

Messrs. Sotheran's catalogue states that this "is of special interest, Robert Boyle having been credited with making the first experiments in 1667, thirty-three years after the publication of the above work."

The book also contains accounts of some interesting experiments with steam, but they hardly warrant the comments in a letter, inserted in my copy of the third edition, hereafter noted.

The second edition was published in 1635.

The engraved title-page is similar to the one in the first edition, but is faced by a portrait engraved by G. Gifford. It is quite as rare as the first; the portrait is frequently missing. It contains 10 unnumbered and 288 numbered pages, and 16 unnumbered pages of table and index. Nine pages are devoted to engraving, with the same illustrations as the first edition, but it also contains several sections relative to engraving on wood. The portrait and title-page are shown on page 13.

The third edition was published in 1654.

The title-page is similar to that in the first and second. I have not seen a copy

of the third edition containing the portrait, and the various catalogues of engraved portraits mention it only in connection with the second.

It contains the same chapter on "Graving" as the second edition, with the same illustrations.

Some former owner has inserted a letter in my copy of the third edition, of which the following is a transcript:

New Castle 10 Dec 1812

Dear Sir

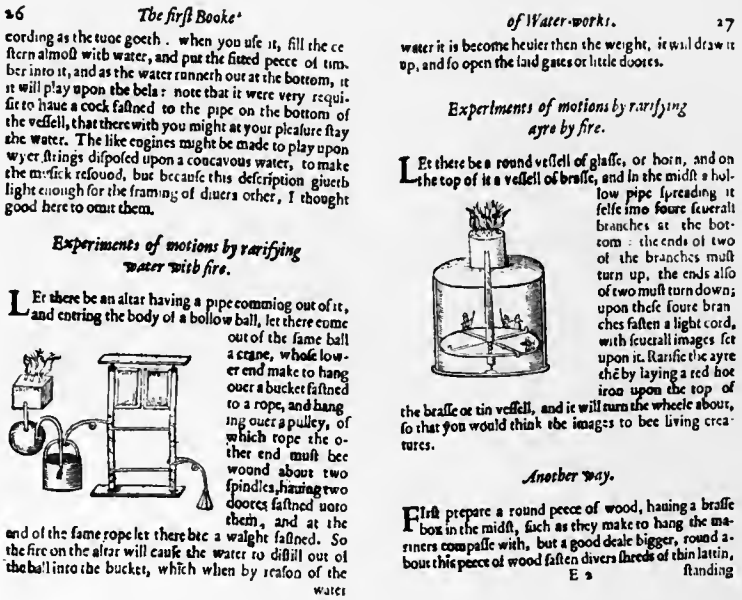
Having never since I began business (now as strong as ever on my own acct.) turned to the right or left for pleasure like others, I always found when coming down stairs jaded, the most amusem[t] as a relief in getting from the bookseller sale catalogues & reading the various prices the books bore. The other day being very listless and jaded by sitting in office I sent to Charnley for some of those catalogues & he sent me a Scotch one, I mean of a person in Edinbo[r], in it I saw a Book entitled the Mystery's of Nature & Art, small Q°. with figures—price 10/6. I ordered it & lo I found instead of containing 4 books it cont' only 3—but in the Heads of the first Book I found a title 'Experiments of Motion by Evaperating Water' with a figure showing in detail a kind of *steam engine*—I knew that the Marquis of Worcester had the credit of giving, in his Century of Inventions, the first kind of a steam engine, at least of the power of steam, but not knowing the date & knowing I had an publication of it by the late Mr. Buddle father of your Fr[d] who added the History of ye Engine to it, I got an idea that the Marquis's publication was in 1663 or 1665 and on looking to my book I find it printed in 1634—thirty years before! on this I wrote Buddle and but to say I w[d] show it him when he w[d] call—but he has not called. I shewed it to Mr. Thomas & surprised him and knowing you to be curious I submit [it] to you. Charnley never saw or heard of ye book whose auther J. B. must now have the credit which hitherto has been attributed to the Marquis. I esteem it tho imperfect a great curiosity.

D[r] Sir

Yr[s] Most Tr[y]

Jno Davidson

The following is a reproduction (somewhat reduced in size) of the two pages on which this engine is described, and hardly warrants, as I have hereinbefore mentioned, the comments in the letter:



26 *The firſt Booke*

cording as the tuoe goeth . when you uſe it, fill the ce ſtern almoſt with water, and put the fitted peece of tim- ber into it, and as the water runneth out at the bottom, it will play upon the bela : note that it were very requi- ſit to haue a cock faſtned to the pipe on the bottom of the veſſell, that therewith you might at your pleaſure ſtay the water. The like engines might be made to play upon wyer ſtrings diſpoſed upon a concavous water, to make the muſick reſound, but becauſe this deſcription giueth light enough for the framing of diuers other, I thought good here to omit them.

### *Experiments of motions by rarifying water with fire.*

LEt there be an altar having a pipe comming out of it, and entring the body of a hollow ball, let there come out of the ſame ball a crane, whoſe lower end make to hang ouer a bucket faſtned to a rope, and hanging ouer a pulley, of which rope the other end muſt bee wound about two ſpindles, having two doores faſtned unto them, and at the end of the ſame rope let there bee a waight faſtned. So the fire on the altar will cauſe the water to diſtill out of the ball into the bucket, which when by reaſon of the water

*of Water-works.* 27

water it is become heuier then the weight, it will draw it up, and ſo open the ſaid gates or little doores.

### *Experiments of motions by rarifying ayre by fire.*

LEt there be a round veſſell of glaſſe, or horn, and on the top of it a veſſell of braſſe, and in the midſt a hollow pipe ſpreading it ſelfe into foure ſeuerall branches at the bottom : the ends of two of the branches muſt turn up, the ends alſo of two muſt turn down; upon theſe foure branches faſten a light cord, with ſeuerall images ſet upon it. Rarifie the ayre then by laying a red hot iron upon the top of the braſſe or tin veſſell, and it will turn the wheele about, ſo that you would think the images to bee liuing creatures.

### *Another way.*

FIrſt prepare a round peece of wood, hauing a braſſe box in the midſt, ſuch as they make to hang the mariners compaſſe with, but a good deale bigger, round about this peece of wood faſten diuers ſhreds of thin lattin, ſtanding

E 2

Watt mentions a third edition of this book, bearing date 1638, but I have not been able to find a copy, and it is to be noted that the 1654 edition is called the third. This is not conclusive, however. For instance, there are two "second" editions of Evelyn's "Sculptura," 1755 and 1769.

It should be observed that, with the exception of the brief references in "The Mysteries of Nature and Art," there is nothing to indicate that the processes of engraving, described in the foregoing books, were intended for the purpose of printing impressions, but simply for the purpose of decoration. It is clear, however, that prints could be taken from the engraved metal, and probably were; therefore it is important, in connection with the evolution of the English Literature on the Art and History of Engraving, that these early books should be noted: the fact that they are excessively rare adds to their interest.

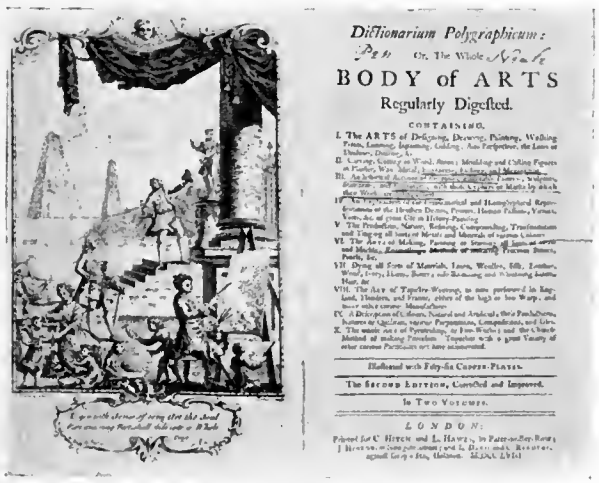
The next books to be noted contain important chapters on the art of engraving and etching as we now understand it. The first of these later, but still early, books is entitled, "Polygraphice or the Art of Drawing, Engraving . . . in Three Books, by W. S. a Lover of the Art." London 1672 [Printed September 11th 1671].

It contains 10 unnumbered and 293 numbered pages, $3\frac{5}{8}$ in. by $5\frac{5}{8}$ in., but no illustrations. It has chapters on Graving, Wood Engraving, and Etching, and describes the tools to be used. The word "Polygraphice," as stated by the author, is a Greek compound intending to join in one "proper and comprehensive word Painting, Drawing, Engraving, Etching, Limning, Washing, Colouring and Dying." The author was William Salmon, M.D.

The second edition was published in 1673, "with many additions. Adorned with Sculptures: The like never yet extant." The size was increased to 4½ in. by 7 in., and the number of pages to 8 unnumbered, 352 numbered, and an index. It had an engraved frontispiece by W. Sherwin, and was illustrated with plates by Sherwin and Vaughan, including interesting portraits of Charles II and Queen Catharine.

This frontispiece appeared in the subsequent editions as a title-page in addition to the printed title-page.

The third edition appeared in 1675. The number of pages was again increased, the frontispiece being a portrait of the author, engraved by Sherwin. I have not seen the fourth, sixth, or seventh editions, but the fifth, which appeared in 1685, had the same portrait and engraved title-page as the third, which are here illustrated. The eighth edition appeared in two volumes in 1701, with the same engraved title-page to the first volume, but with a different portrait, engraved by Michiel van der Gucht ("M. v. Gucht. Sculp."), and with different illustrations grouped at the end of the second volume. Both volumes are in one book, with continuous paging, the number of pages being about 1,000. The postscript to the preface of this edition states that over fifteen thousand copies of the previous editions had been sold, showing its great popularity. The wording on the engraved title-page changed with the various editions, but the design remained the same.



*Dictionarium Polygraphicum:*

Or, The Whole

BODY of ARTS

Regularly Digested.

CONTAINING.

Illuſtrated with Fifty-ſix Copper-Plates.

The SECOND EDITION, Corrected and Improved.

In TWO VOLUMES.

LONDON:

The last work to be specially noted is "Dictionarium Polygraphicum," by J. Barrow. The first edition appeared in 1735, the second in 1758, with the frontispiece and title-page here shown. The frontispiece in the first edition is like that in the second, excepting that the publishers' names and addresses appear in place of the quotation from Pope.

First edition, 4¾ in. by 7¾ in.

Vol. I, pp. II + unnumbered pages Sig. B to Nn 3.—Contents, A to H Y P.

Vol. II. Sig. B to Ll4.—Contents, J to ZUC and Sup. FIR to SAS.

Second edition, $4\frac{7}{8}$ in. by $7\frac{7}{8}$ in.

Vol. I, pp. 4 unnumbered + 432. Contents, A to HYP.

Vol. II, pp. 396. Contents, J to ZUC.

The title is somewhat ambitious, as it indicates that the book contains "The Whole Body of Arts Regularly Digested." It is interesting, well illustrated, and reproduces a large number of monograms and marks of painters and engravers. The preface of the second edition ends with the following paragraph:

> The former Edition of the Polygraphic Dictionary was in some Places redundant, and in others defective; it erroneously misrepresented some Particulars, whilst the Descriptions of others were far from being so accurate as the Nature of the Subject required: But in this it has been the Editor's Care to rectify all these Mistakes, and to render the Whole as complete as possible, from the latest Discoveries and Observations.

The plates are the same in both editions.

Dossie published the first edition of his "Handmaid to the Arts" in 1758; two or more editions of "Valuable Secrets in Arts and Trades" then appeared, without dates or authors' names; "The School of Wisdom and Arts" was published in 1783. James Smith published "The Panorama of Science and Art" in 1816; many other similar books appeared, which are described in subsequent chapters, and the books of secrets and mysteries were finally lost in the modern encyclopaedias and technical treatises.

Before closing this chapter two other books should be mentioned. They are fully described in Chapter VI:

1795. One Thousand | Valuable Secrets, | in the | Elegant and Useful Arts, | Collected from the Practice of the best Artists | . . . | First American Edition.| Philadelphia.

N.D. Valuable | Secrets | in | Arts and Trades. | London.

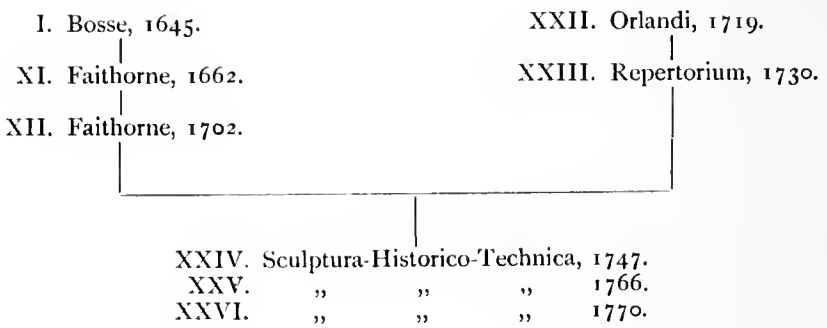
The former is taken from this, the chapters on engraving being identical.

## CHAPTER II

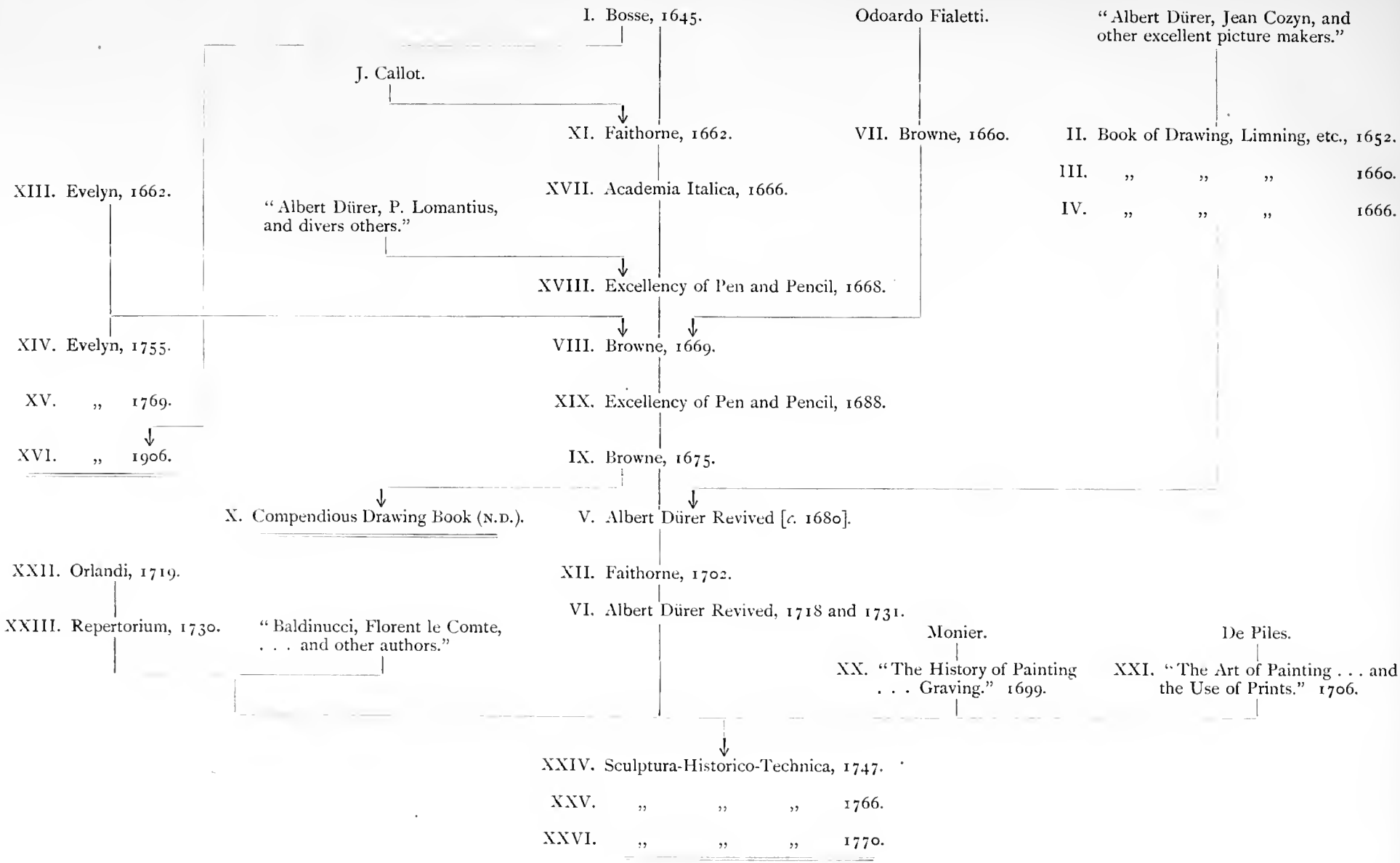
# THE PEDIGREE OF "SCULPTURA-HISTORICO-TECHNICA"

I. 1645. Traite des Manieres de Graver, etc. A. Bosse.
II. 1652. A Book of Drawing, Limning, Washing, etc., Prints.
III. 1660. Another Edition.
IV. 1666. Another Edition.
V. [*c.* 1680]. Another Edition entitled "Albert Durer Revived."
VI. 1718, 1731, and Other Editions entitled "Albert Durer Revived."
VII. 1660 The Whole Art of Drawing. Alexander Brown[e].
VIII. 1669. Ars Pictoria. Alexander Browne.
IX. 1675. Second Edition.
X. N.D. A Compendious Drawing Book. Alexander Browne.
XI. 1662. The Art of Graving and Etching. William Faithorne.
XII. 1702. Another Edition.
XIII. 1662. Sculptura. John Evelyn.
XIV. 1755. Second Edition.
XV. 1769. Second Edition. [Third Edition.]
XVI. 1906. Fourth Edition [also in "Miscellaneous Writings," 1825].
XVII. 1666. Academia Italica.
XVIII. 1668. The Excellency of the Pen and Pencil.
XIX. 1688. Another Edition.
XX. 1699. The History of . . . Graving . . . P. Monier.
XXI. 1706. The Art of Painting . . . and the Use of Prints. De Piles.
XXII. 1719. L'Abcedario [*sic*] Pittorico. P. A. Orlandi.
XXIII. 1730. Repertorium Sculptile-Typicum.
XXIV. 1747. Sculptura-Historico-Technica.
XXV. 1766. Third Edition.
XXVI. 1770. Fourth Edition.

## TABLE I


I. Bosse, 1645.
XI. Faithorne, 1662.
XII. Faithorne, 1702.
XXII. Orlandi, 1719.
XXIII. Repertorium, 1730.
XXIV. Sculptura-Historico-Technica, 1747.
XXV. „ „ „ 1766.
XXVI. „ „ „ 1770.

# TABLE II


I. Bosse, 1645.
Odoardo Fialetti.
"Albert Dürer, Jean Cozyn, and other excellent picture makers."
J. Callot.
XI. Faithorne, 1662.
VII. Browne, 1660.
II. Book of Drawing, Limning, etc., 1652.
III. „ „ „ 1660.
IV. „ „ „ 1666.
XIII. Evelyn, 1662.
XVII. Academia Italica, 1666.
"Albert Dürer, P. Lomantius, and divers others."
XVIII. Excellency of Pen and Pencil, 1668.
XIV. Evelyn, 1755.
VIII. Browne, 1669.
XV. „ 1769.
XIX. Excellency of Pen and Pencil, 1688.
XVI. „ 1906.
IX. Browne, 1675.
X. Compendious Drawing Book (N.D.).
V. Albert Dürer Revived [c. 1680].
XXII. Orlandi, 1719.
XII. Faithorne, 1702.
VI. Albert Dürer Revived, 1718 and 1731.
XXIII. Repertorium, 1730.
"Baldinucci, Florent le Comte, . . . and other authors."
Monier.
De Piles.
XX. "The History of Painting . . . Graving." 1699.
XXI. "The Art of Painting . . . and the Use of Prints." 1706.
XXIV. Sculptura-Historico-Technica, 1747.
XXV. „ „ „ 1766.
XXVI. „ „ „ 1770.

THIS chapter is somewhat complicated, due to the fact that "Sculptura-Historico-Technica" is directly descended from two sources and indirectly from several others, and all of these are more or less intimately related.

At the beginning the books are arranged in chronological order, excepting that later editions of any book are arranged next after the first edition. They are numbered consecutively from I to XXVI inclusive, and these numbers are retained in the two tables, and in the text, for convenient reference.

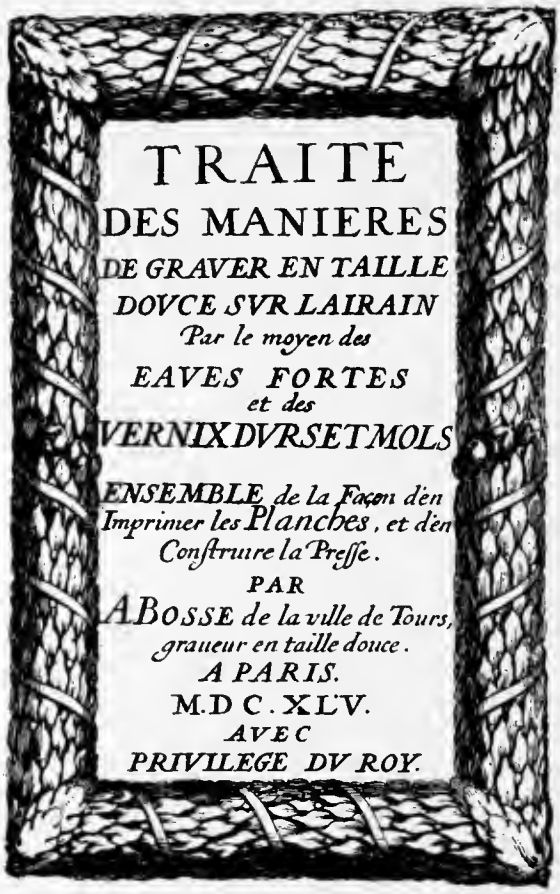

TRAITE
DES MANIERES
DE GRAVER EN TAILLE
DOVCE SVR LAIRAIN
Par le moyen des
EAVES FORTES
et des
VERNIX DVRS ET MOLS
ENSEMBLE de la Façon d'en
Imprimer les Planches, et d'en
Conſtruire la Preſſe.
PAR
A BOSSE de la ville de Tours,
graueur en taille douce.
A PARIS.
M.D C.XLV.
AVEC
PRIVILEGE DV ROY.

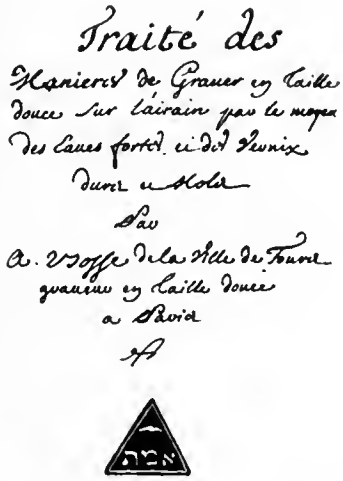
Table I shows the two direct lines of descent, while Table II shows all the various relationships and indirect lines: possibly there are other direct lines, but the text and title-pages of "Sculptura-Historico-Technica" hardly warrant this assumption; on the other hand it is only reasonable to suppose that the compiler was familiar with the earlier works on the subject in addition to those he specifically mentions, and the same is true of the other authors—hence the pedigree shown in Table II.

The earliest books in the English language relating to etching and engraving are described in Chapter I, and although they are of great interest, they are not of much practical importance. While, therefore, the compiler of "Sculptura-Historico-Technica" was probably familiar with these old books, he made little, if any, use of them.

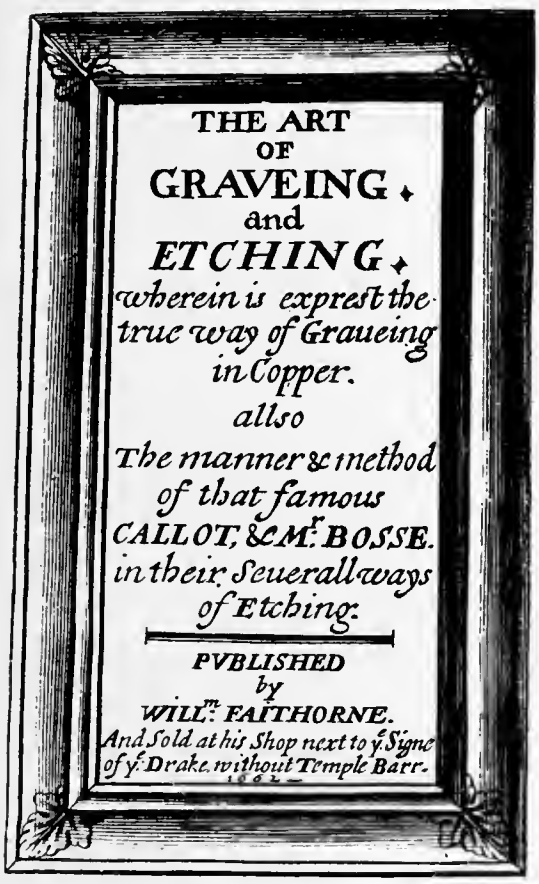
In 1660 Alexander Brown[e] in a little book entitled "The Whole Art of Drawing etc." (VII) described the art of etching, but the first important treatise was Faithorne's book published in 1662. This, however, was not an original work, but was based upon a very complete and beautiful little book by A. Bosse, published in Paris in 1645, and this is the first to be noted.

I. "Traite des Manieres de Graver, etc." by A. Bosse, is a small octavo of seventy-five pages, with fifteen engraved plates illustrating the tools and processes used in the art of engraving and etching.

It passed through several editions, but it is only the first (1645)—the title-page of which is shown on page 20, somewhat reduced—which interests us, as the next edition did not appear until after Faithorne published his translation.


Traité des
Manieres de Grauer en Taille
douce sur l'airain par le moyen
des Eaues fortes et des Vernix
dures et Molles
Par
A. Bosse de la Ville de Tours
graueur en Taille douce
a Paris

I have a curious French manuscript copy of the most important part of Bosse's book, with water-colour copies of four of the plates. It is not dated, but the paper and binding show it to be of the seventeenth or early eighteenth century. The title-page is here shown on a small scale. It contains seventy-five pages, $5\frac{1}{4}$ in. by $7\frac{5}{8}$ in. One of the drawings is shown on page 38, together with the same illustration from the original book, Faithorne's work, and "Sculptura-Historico-Technica."


THE ART
OF
GRAVEING
and
ETCHING
wherein is exprest the
true way of Graueing
in Copper.
allso
The manner & method
of that famous
CALLOT, & Mr. BOSSE.
in their Seuerall ways
of Etching.
PVBLISHED
by
WILLm. FAITHORNE.
And Sold at his Shop next to ye. Signe
of ye. Drake without Temple Barr.
1662

XI. In 1662 William Faithorne published "The Art of Graveing and Etching." The title-page is here shown, on the same scale as the Bosse title.

Pp. 8 (unnumbered)+48, 4 in. by $6\frac{1}{4}$ in.

It will be noticed that he states "wherein is exprest the true way of Graueing in Copper allso The manner & method of that famous Callot, & Mr. Bosse in their seuerall ways of Etching," but Bosse is the *writer* he followed, as the book is a translation of, and the illustrations are copied from, Bosse: however, Callot's name is shown in Table II.

Both books treat of etching and engraving and are of the greatest interest and importance. Bosse is the more complete, as Faithorne omits the last part, which relates to the process of printing from engraved plates, the construction of the press, etc., but this omitted part finally appeared in English in the 1906 edition of Evelyn's "Sculptura," as hereinafter noted, and possibly in the 1702 edition of Faithorne (XII).

Maberly, in "The Print Collector," mentions this edition of 1702, but I have not been able to find any other reference to it. Maberly, however, quotes the title in full and he refers to the fact that this edition

contains the part relating to the making of the press and printing therefrom, which, as above noted, did not appear in the first edition; the reference is as follows:

The Art of Graving and Etching, Wherein is expressed the true way of Engraving on Copper: also the manner and method of the famous Callot and M. Bosse, in their several ways of etching. Published by William Faithorne. The Second Edition, in which is added the way of printing copper-plates, and how to make the press. London 1702.

Faithorne was born in London in 1616 and died in 1691. The second edition of his book could not have been published by him in 1702, but was probably issued by his son William. He engraved a large number of beautiful portraits, also frontispieces and other plates, which are described in the catalogues of William Fleming (1870) and Louis Fagan (1888).

VII. In 1660 (two years before Faithorne's book appeared) Alexander Brown[e] published a little oblong book, entitled "The Whole Art of Drawing, Painting, Limning and Etching . . . Published for the benefit of all Ingenuous Gentlemen and Artists by Alexander Brown, Practitioner." The engraved frontispiece and title-page are here shown about half size.

THE
Whole Art
OF
DRAWING, LIMNING,
PAINTING, ETCHING.
Collected out of the Choicest Italian and German Authors.
To which is added Exact Rules of Proportion for Drawing the Heads of Men, Women and Children, of what Bigness soever.
Originally invented and written by the famous Italian Painter *Odoardo Fialetti*, Painter of *Bologn*.
Published for the Benefit of all Ingenuous Gentlemen and Artists, by *Alexander Brown* Practitioner.
*London*, Printed for *Peter Stent* at the Signe of the white Horse in Giltspurse-Street, and *Simon Miller* at the Starre in S^t *Pauls* Church-yard, M. D C. L X.

The only copy I have seen is in the British Museum. It is $7\frac{1}{4}$ in. by $5\frac{3}{8}$ in., but as it is cut at the top and trimmed at the sides it was probably about 6 in. by $7\frac{1}{2}$ in. originally. In addition to the frontispiece and title, it contains two pages of dedication, two of "the contents" and fifty-four others, with eight plates.

Browne was a painter and engraver. He painted the portrait of Charles II and in addition to this book and the one next referred to, he published a drawing book, the following being the full title, which is engraved and surrounded by emblematic figures.

X. A | Compendious Drawing-Book | Composed by Alexander Browne, Limner|

Collected from the Drawings of y^e^ most celebrated | Painters in Europe, Engraven (with addition) on Forty | Copper-plates, By Arnold de Jode, and others the | Best Artists, Published for y^e^ Use of the Ingenious | Practitioners in the Art of Symmetry | Printed for Austin Oldisworth at the Golden Ball | in Cannon Street. | Sold by the print-sellers in London and | West-minster. |

It is not dated and there is no text—merely the title-page and plates.

Although this is a book *of* engravings, and not *on* the art or history of engraving, it is important on account of its probable relation to "Ars Pictoria" as hereinafter noted.

In Pepys's Diary under date of 27th May 1669 is an entry as follows:

> Presented this day by Mr. Browne with a book of drawing by him, lately printed, which cost me 20*s.* to him.

In various editions of the Diary this footnote is added

> A curious and uncommon book, entitled "A Compendious Drawing Book, composed by Alexander Browne, limner, collected from the drawings of the most celebrated painters in Europe, engraven by Arnold de Jode." A second edition with letterpress and additions was published in 1675 under the title of "Ars Pictoria."

This note is misleading, it being probable, as hereinafter shown, that "A Compendious Drawing Book" was not published until after the second edition of "Ars Pictoria."

Mr. John Chaloner Smith, on page 106, Vol. I, "British Mezzotinto Portraits," writes as follows:

> (VIII) "The first known record of Browne is his work published in 1669 entitled 'Ars Pictoria.' On the title-page he calls himself, 'Practitioner in the Art of Limning.' The Book is printed 'for the Author, and are to be sold by him at his Lodging, at the sign of the Angel, the Corner of James's-street and Long Acre, and Richard Thompson, at the Sun in Bedford-Street, and Arthur Tooker, at the Globe in the Strand, near the New Exchange.'"

I can find no other reference to this 1669 edition (excepting several which give date only and no other particulars) but this description is so specific that it must be assumed to be correct, and it is probable that this is the work to which Pepys refers. Mr. Chaloner Smith is not correct, however, when he mentions this as the first known record of Browne, as we have the book of 1660 hereinbefore noted, and as Pepys mentions him many times in his diary before 1669. Browne was Mrs. Pepys's teacher in painting.

IX. The second edition of "Ars Pictoria" appeared in 1675 with a title-page printed in red and black. It is reproduced on page 24.

Next to the title is a portrait of the Author (the name now appearing as Browne) engraved by de Jode after Huÿsmans, then follow 6 pages of dedication, etc., 110 of text and 2 of contents. Then comes a second title-page, 39 pages of text, a folding sheet called "Catalogue of Plates," sold by Arthur Tooker, and 31 engraved plates, mostly by de Jode. The size is usually about 8 in. by 12 in., but I also have a copy measuring 9 in. by 13½ in.

The second title-page is as follows:

An | Appendix | to | the Art of Painting | in | Miniature | or | Limning | . . . | Never Published before. | By Alexander Browne, Gent.

The imprint is the same as on the first title-page. The words above quoted—"Never Published before"—indicate that this is the new portion, so we may assume that the first part, with the chapter on etching and the note on mezzotint engraving (hereinafter mentioned) were in the first edition of 1669.

The chapter on etching and engraving is important, and has exactly the same head-lines to the various sections, as the similar chapter in his "Whole Art of Drawing" (1660) and there are only slight variations in the text.

Ars Pictoria:

OR AN

ACADEMY

TREATING OF

DRAWING, } { LIMNING,
PAINTING, } { ETCHING.

To which are Added

XXXI. Copper Plates,

Expreſſing the Choiceſt, Neareſt, and Moſt Exact Grounds and Rules of

SYMMETRY.

Collected out of the moſt Eminent *Italian*, *German*, and *Netherland* Authors.

By *ALEXANDER BROWNE*, *Practitioner in the Art of Limning.*

*The Second Edition, Corrected and Enlarged by the Author.*

*LONDON*,
Printed for *Arthur Tooker*, at the Globe in the Strand, over againſt Ivie-Bridge; and *William Battersby*, at *Thavie's* Inne Gate in Holborn, near S. *Andrew's* Church. 1675.

At the end is a very brief note on "The Manner or Way of Mezzo Tinto," and for this reason it may be considered as indirectly descended from Evelyn (1662). Thirteen years prior to this, Evelyn published his "Sculptura," wherein the then new art of engraving in mezzotint is first mentioned and in the same year (1662) Faithorne's book appeared. Browne's "Ars Pictoria," however, is very important, particularly the chapter or section on mezzotinting, as it is the first book which gives any directions relative to the way mezzotint engravings are made. This section is short and in the second edition is as follows:

The Manner and Way of Mezo Tinto.

First take a very well polished Plate of Copper, and ruffen it all over with your Engin one way, then cross it over with the Engin again, and if you find occasion, then cross it over the third time, untill it be ruffened all over alike (that is to say) if it were to be printed, it would print black all over; this done, take Charcole or black Chalk to rub over the plate, and then draw your design with white Chalk upon the plate, then take a sharp Stift and trace out the outlines of the design you drew with the white Chalk, and where you would have the light strike strongest, take a burnisher, and burnish that part of the plate where you would have the light strike as clean as it was when it was first polished, where you would have the fainter light, you must not polish it so much, and this way you may make it either fainter or stronger, according to your fancy. As for the manner or shape of the Engine, they are divers, and if any ingenious person have a desire to have any made, the AUTHOR will give them farther directions.

This does not altogether clear up the mystery then surrounding the process, but is much more explicit than Evelyn, and certainly explains the underlying principles. The form of the "engine" and other tools is not disclosed in print until the publication of "The Excellency of the Pen and Pencil," hereinafter described.

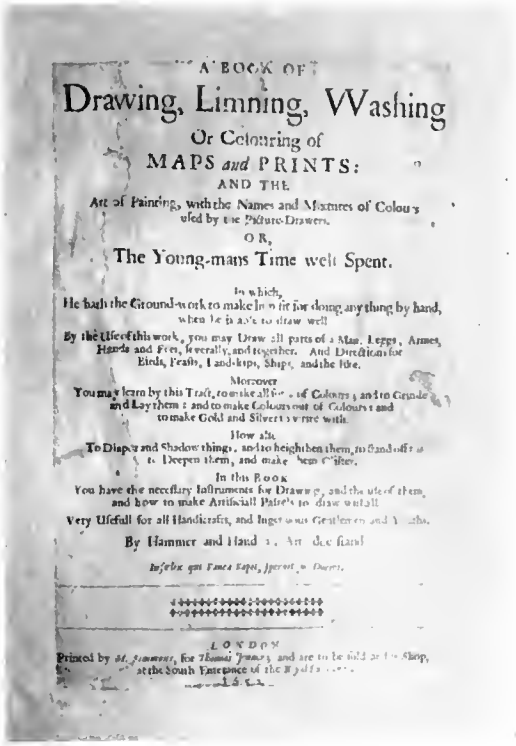
"Ars Pictoria" contains thirty-one plates. In all the copies I have seen, with one exception, the plates are numbered (if at all) from 1 to 29, the next has no number

and the last is numbered 30. In the one exception they are numbered from 1 to 31.

There are some curious variations in these numbers, the following being in some of the copies coming under my notice: the plates themselves in all cases being otherwise the same.

No. 1. The plates are not numbered and are without names of engraver or designer, excepting the thirtieth, which in all copies has the words "F. Parmesan Inv."

No. 2. All are numbered up to 29, the thirtieth is unnumbered, the thirty-first is numbered 30, and all have the name of engraver or designer, or both.


A BOOK OF
Drawing, Limning, Washing
Or Colouring of
MAPS *and* PRINTS:
AND THE
Art of Painting, with the Names and Mixtures of Colours used by the Picture-Drawers.
OR,
The Young-mans Time well Spent.
In which,
He hath the Ground-work to make him fit for doing any thing by hand, when he is apt to draw well
By the Use of this work, you may Draw all parts of a Man, Legge, Armes, Hands and Feet, severally, and together. And Direction for Birds, Beasts, Landskips, Ships, and the like.
Moreover
You may learn by this Tract, to make all sorts of Colours, and to Grinde and Lay them: and to make Colours out of Colours: and to make Gold and Silver to write with.
How alſo
To Dispose and Shadow things, and to heighthen them, to Stand off: or to Deepen them, and make them Softer.
In this Book
You have the neceſſary Inſtruments for Drawing, and the uſe of them, and how to make Artificiall Patrons to draw withall.
Very Uſefull for all Handicrafts, and Ingenuous Gentlemen and Youths.
By Hammer and Hand all Arts do ſtand.
*Inſcribo quo Tunca Lapis, Iperoti, & Durerus.*
LONDON
Printed by *M. Simmons*, for *Thomas Jenner*, and are to be ſold at his Shop, at the South Entrance of the Royall Exchange.
1652.

No. 3. All are numbered, from 1 to 31, the thirtieth being numbered properly and the last being 31.

"The Compendious Drawing Book" likewise contains these plates, all up to 30 inclusive being the same as the above No. 3, followed by several additional plates, and winding up with the old number 31, which is here 38.

No. 1 seems to indicate that either the 1669 edition was not illustrated, or else that the plates therein were unnumbered.

The numbering in the copy of "The Compendious Drawing Book" above mentioned indicates that it came after the second edition of "Ars Pictoria," but it is possible that the plates from 1 to 30 (possibly also 31) may have appeared in an earlier edition of the Drawing Book, but I have never seen any copy differing from the one described. We may conclude therefore with reasonable safety that Browne's four books appeared in the order noted.

II. In 1652 an interesting book appeared, entitled "A Book of Drawing, Limning, Washing Or Colouring of Maps and Prints," the title-page being here shown. It has 40 pages of text and illustrations numbered from 1 to 40 (about 8 in. by 12 in.).

III. Another edition appeared in 1660 and another (IV) in 1666. I have not seen the edition of 1660, but in that of 1666 the pages of text are numbered from 1 to 20, the alternate pages containing the illustrations being unnumbered. The imprint is the same as in the edition of 1652.

Thereafter another edition was issued, but without date (the Universal Catalogue of Books on Art gives it as *circa* 1680, other authorities as about 1670) and with the following title:

V. "Albert Durer Revived or a book of Drawing, Limning, Washing, Or Colouring of Maps and Prints . . . In this book . . . you have also Mr. Hollar's Receipt for Etching, with instructions how to use it.

"London. Printed for S. and B. Griffin for John Garrett at his shop as you go up the stairs of the Royal Exchange in Cornhil."

The previous editions contain nothing about engraving or etching, but I have noted them because they are earlier editions of this which contains Mr. Hollar's receipt. This is evidently copied from "Academia Italica," 1666, which is the next book to be noted and which was published the same year as the last edition of this book we are discussing, under its old title.

The text and plates and the numbering of the pages is the same in this undated edition as in that of 1666, but with two additional pages (21 and 22) of text.

At the bottom of page 20 is the following:

Mr. Wenceslaus Hollar's ground for etching in Copper or Brasse, with his directions how to use it.

This section extends to the top of page 22, and is followed by a section entitled:

"How to make hard Varnish for Etching with Aqua Fortis."

VI. Another edition was published in 1718. It has a short title on the back of which is the frontispiece portrait of Dürer, followed by title-page, on the back of which is page 1, followed by 19 plates, on the back of each being a numbered page—2 to 20—followed by page 21 and an unnumbered page of advertisement.

"Printed for John Garrett, at his shop as you go up the stairs of the *Royal-Exchange*, in *Cornhill* . . . 1718."

My copy of this edition is very tall, being $8\frac{1}{2}$ in. by $13\frac{1}{4}$ in. Another edition was published in 1731, the same as that of 1718, excepting that it was "Printed for Thomas Glass at his shop as you go up the stairs of the *Royal-Exchange* in *Cornhill* . . . MDCCXXXI."

My copy of this edition is $7\frac{3}{4}$ in. by $12\frac{1}{4}$ in. and on the title-page is a note to the effect that it cost 1*s.* 6*d.*, and 1*s.* to bind.

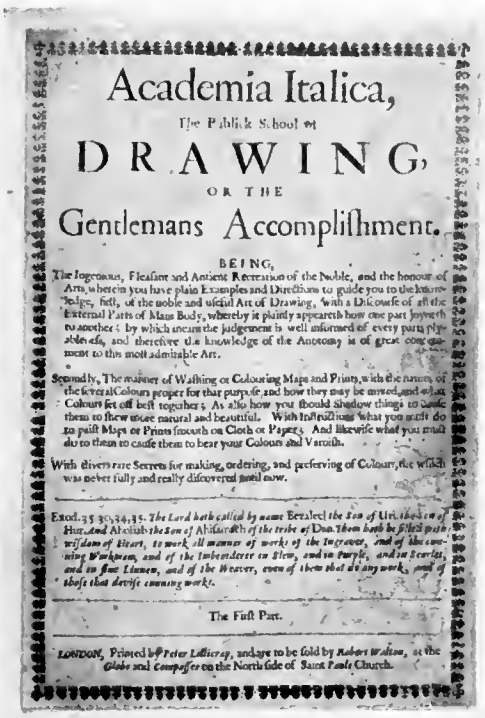
All editions contain the portrait of Albert Dürer, the reproduction here shown being from my copy of the 1652 edition.

It is to be observed that the legend under the portrait is in the nature of a title, as follows:

A Booke of the Art of Drawing according to y^e order of Albert Durer, Jean Cozÿn and other excellent Picture-makers; describing y^e true proportions of Men, women & Children.

From this the title to the later editions, "Albert Durer Revived," was a natural evolution.

I can find no reference to any copy of the 1652 edition, other than the one in my possession.



Academia Italica,

The Publick School of

DRAWING,

OR THE

Gentlemans Accomplishment.

BEING,

The Ingenious, Pleasant and Antient Recreation of the Noble, and the honour of Arts, wherein you have plain Examples and Directions to guide you to the knowledge, first, of the noble and useful Art of Drawing, with a Discourse of all the External Parts of Mans Body, whereby it plainly appeareth how one part joyneth to another; by which means the judgement is well informed of every parts plyableness, and therefore the knowledge of the Anotomy is of great consequent to this most admirable Art.

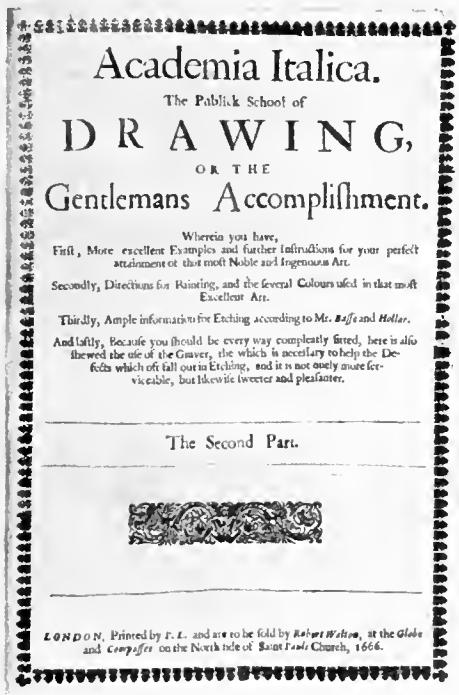
Secondly, The manner of Washing or Colouring Maps and Prints, with the names of the several Colours proper for that purpose, and how they may be mixed, and what Colours set off best together; As also how you should shadow things to cause them to shew more natural and beautiful. With Instructions what you must do to paint Maps or Prints smooth on Cloth or Paper; And likewise what you must do to them to cause them to bear your Colours and Varnish.

With divers rare Secrets for making, ordering, and preserving of Colours, the which was never fully and really discovered until now.

Exod. 35. 30, 34, 35. *The Lord hath called by name* Bezaleel *the Son of* Uri, *the Son of* Hur, *and* Aholiab *the Son of* Ahisamach *of the tribe of* Dan. *Them hath he filled with wisdom of Heart, to work all manner of works of the Ingraver, and of the cunning Workman, and of the Imbroiderer in Blew, and in Purple, and in Scarlet, and in fine Linnen, and of the Weaver, even of them that do any work, and of those that devise cunning works.*

The First Part.

*LONDON*, Printed by *Peter Lillicrap*, and are to be sold by *Robert Walton*, at the *Globe* and *Compasses* on the North side of Saint *Pauls* Church.



Academia Italica.

The Publick School of

DRAWING,

OR THE

Gentlemans Accomplishment.

Wherein you have,

First, More excellent Examples and further Instructions for your perfect attainment of that most Noble and Ingenious Art.

Secondly, Directions for Painting, and the several Colours used in that most Excellent Art.

Thirdly, Ample information for Etching according to Mr. *Basse* and *Hollar*.

And lastly, Because you should be every way compleatly fitted, here is also shewed the use of the Graver, the which is necessary to help the Defects which oft fall out in Etching, and it is not onely more serviceable, but likewise sweeter and pleasanter.

The Second Part.

*LONDON*, Printed by *T. L.* and are to be sold by *Robert Walton*, at the *Globe* and *Compasses* on the North side of Saint *Pauls* Church, 1666.

XVII. In 1666 an interesting book was published in two parts, entitled "Academia Italica, The Publick School of Drawing or the Gentlemans Accomplishment. . . . London, Printed by *Peter Lillicrap*, and are to be sold by *Robert Walton*, at the *Globe* and *Compasses* on the North side of Saint *Pauls* Church."

The title-pages of both parts are here shown.

On the reverse of the title-page of the first part there is a fine engraving of the Royal Arms; then follows "An Encomium upon that much admired and long desired Piece, now newley extant, called Academia Italica . . ." by R. Q (two pages), an address "To the Ingenious Reader" (two pages), signed T. P., and "Licensed April 4. 1666, Roger L'Estrange"; then numbered pages 1, 2, plate, 4, plates, 9, 10, plate, 12, plate, and 14 to 20. In the second part the pages are: title, 2, plate, 5, 4 (incorrectly

numbered), plates, 8, plates, 19 to 22, and another 21 (should be 23), and unnumbered page of map and book advertisements. Size, 7½ in. by 10½ in.

The second part contains the following sections relating to etching, etc.

Rules concerning Etching;

The particular Names of the several Instruments necessary for one that Etcheth;

The use of the Instruments;

How to make Mr. Bosse's Ground to Etch, in Copper;

A good way whereby young Practitioners may know when their Aqua fortis hath eat deep enough;

How you may draw a Designe upon the Plate;

Mr. Hollers exact way of Etching;

How to preserve your Ground, when upon the Plate;

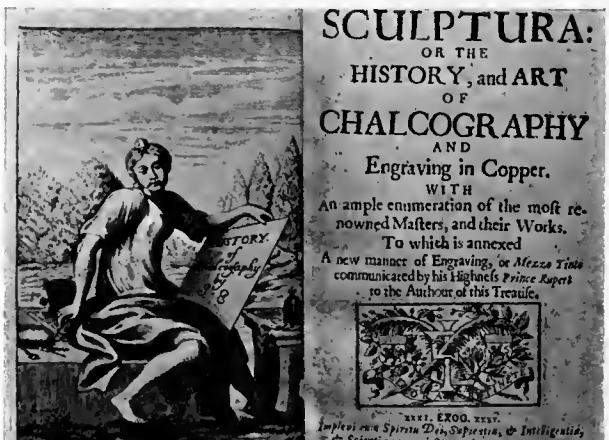
Of Ingraving.

The recipe of "Mr. Bosse," above mentioned, is taken from Section I of Faithorne's book hereinbefore mentioned.

Unfortunately nothing is said about engraving in mezzotint.

Many sections in "Ars Pictoria" are similar to certain of the sections of this book, *e.g.*, the one which tells how the young practitioner may know when the acid has bitten deep enough.

It is also interesting to note that many of the plates in this book, "Ars Pictoria," "Polygraphice," and "Dictionarium Polygraphicum" (the last two being described in the previous chapter), and also in "A Book of Drawing, Limning, Washing or Colouring of Maps and Prints," have a common origin, which can readily be seen by comparing Plate XVI (p. 323, vol. i) of the "Dictionarium Polygraphicum" with the first plates in the other four. "Academia Italica" is rare: the only copy I have seen is one I purchased for a few shillings.




XIII. In 1662 John Evelyn published the first edition of "Sculptura; or the History, and Art of Chalcography and Engraving in Copper. . . . To which is annexed A new manner of Engraving, or Mezzo Tinto, communicated by his Highness Prince Rupert to the Authour of this Treatise."

The title-page and frontispiece are here shown somewhat reduced. The special interest attaching to this volume is the brief chapter relating to the then new art of engraving in mezzotint, and more particularly because one of the illustrations, the

head of the Great Executioner after Spagnoletto, is engraved in the new manner by Prince Rupert himself. This chapter is most unsatisfactory, and yet it is important as it is the first announcement in English of the new art. I therefore quote it in full, as well as the "Advertisement" immediately following, as the latter shows why Evelyn omitted the chapter from Bosse, which did not appear in "Sculptura" until the fourth edition was published in 1906.

## CHAP. VI

*Of the new way of Engraving or* MEZZO TINTO, *Invented, and communicated by his Highness Prince RUPERT,* COUNT PALATINE *of Rhyne, &c.*

We have already advertis'd the *Reader* in one of our *Præliminaries*, why we did omit what had been by us prepar'd for the Accomplishment of the more *Mechanical* part of the *Chalcographical* Art: But it was not out of the least Design to abuse him in the *Title* at the Frontispiece of this *History*; since we believed we would most readily commute for the defect of a *Mystery* so vulgar, to be gratified with another altogether *Rare, Extraordinary, Universally approv'd of, admired by all which have consider'd the effects of it, and, which (as yet) has by none ever been publish'd.*

Nor may I without extraordinary ingratitude, conceal that Illustrious *Name* which did communicate it to me; nor the obligation which the *Curious* have to that heroic *Person* who was pleas'd to impart it to the *World*, though by so incompetent and unworthy an instrument.

It would appear a *Paradox* to discourse to you of a *Graving* without a *Graver, Burin, Point*, or *Aqua Fortis*; and yet is *This* perform'd without the assistance of either: That what gives our most perite and dextrous *Artists* the greatest trouble, and is longest finishing (for such are the *hatches*, and the deepest shadowes in plates) should be here the least considerable, and the most expeditious; That, on the contrary, the Lights should be in *this* the most Laborious, and yet perform'd with the greatest facility: That what appears to be effected with so little Curiosity, should yet so accurately resemble what is generally esteem'd the very greatest: *viz.* that a *print* should emulate even the best of *Drawings, Chiaro e Scuro*, or (as the *Italians* term it) pieces of the *Mezzo Tinto*, so as nothing either of *Vago da Carpi*, or any of those other *Masters* who pursu'd his attempt, and whose works we have already celebrated, have exceeded or indeed approch'd; especially, for that of *Portraits, Figures*, tender *Landskips*, and *History*, &c. to which it seems most appropriate, and applicable.

This Obligation then we have to his *Highness PRINCE RUPERT, Count Palatine*, of *Rhyne*, &c. who has been pleas'd to cause the *Instruments* to be expressly fitted, to show me with his own hands, how to manage, and conduct them on the *plate*, that it might produce the effects I have so much magnified, and am here ready to shew the World, in a *piece* of his own Illustrious *touching*, which he was pleas'd to honour this *Work* withall, not as a Venal addition to the price of the Book (though for which alone it is most valuable) but a particular grace, as a *Specimen* of what we have alledged, and to adorn this present *Chapter*.

It is likewise to be acknowledged, that his *Highness* did indulge me the Liberty of publishing the whole manner, and address of this new way of *Engraving* with a freedome perfectly generous, and obliging: But, when I had well consider'd it (so much having been already express'd, which may suffice to give the hint to all ingenious Persons how it is to be perform'd) I did not think it necessary that an Art so curious, and (as yet) so little vulgar (and which indeed does not succeed where the *Workman* is not an accomplished *Designer*, and has a competent talent in *painting* likewise) was to be prostituted at so cheap a rate, as the more naked describing of it here, would too soon have expos'd it to.

Upon these considerations then it is, that we leave it thus *Ænigmatical*; and yet that this may appear no dissingenuous *Rodomontade* in me, or invidious excuse, I profess my self to be always most ready (*sub sigillo*, and by his *Highnesse's* permission) to gratifie any *curious*, and worthy Person, with as full, and perfect a *Demonstration* of the entire *Art*, as my talent and addresse will reach to; if what I am now præparing to be reserv'd in the *Archives* of the ROYAL SOCIETY concerning it, be not sufficiently instructive.

FINIS

The only other description of the art of engraving in mezzotint which, for ambiguity, can be classed with the foregoing, is an item in a little book published in Glasgow in 1835 entitled "The Book of Trades or Circle of the Useful Arts," as follows:

Mezzotinto Engraving. Instead of the lines running all in one direction as in the former (referring to line engraving) they run in mezzotinto across each other, from end to end, from side to side, and from corner to corner.

It is to be observed, as a matter of passing interest, that this latter book describes "The Bill-Sticker" as "the humblest servant of literature, and who, although he affords no great room for description, yet forms a very agreeable subject for the painter."

The advertisement at the end of "Sculptura" which explains why Evelyn omitted certain chapters from Bosse's book, is as follows:

*AN*

*ADVERTISEMENT*

*THere is a Treatise* of Monsieur du Bosses *in* French, *concerning* Etching *in* Aqua Fortis, *Construction of the* Rolling Press, *&c. which* (*with some improvement of the* Method) I *did long since interpret, and deliver to the* Royal Society, *in obedience to their Commands: It was my intention to have added it to this* History *of mine, as what would have render'd it a more accomplish'd Piece; but, understanding it to be also the design of Mr.* Faithorn, *who had* (*it seems*) *translated the first part of it, and is himself by Profession a* Graver, *and an excellent* Artist; *that I might neither anticipate the* Worlds *expectation, nor the* Workmans *pains, to their prejudice, I desisted from printing my* Copy, *and subjoining it to this* discourse. *In the mean time, it is to be acknowledged, that the* Author *thereof, has discover'd his skill so honestly, and intirely, that there seems nothing more desirable, as to that particular: And* I *could wish with all my heart, that more of our* Workmen, *would* (*in imitation of his laudable example*) *impart to us what they know of their several* Trades, *and* Manufactures, *with as much Candor and integrity as* Monsieur Boss *has done. For what could so much conduce to their profit and emolument? when their several* Mysteries *being subjected to the most accurate* Inspection *and* Examen *of the more polite, and enquiring* Spirits, *they should return to their* Authors *again so greatly refin'd and improved, and when* (*through this means also*) PHILOSOPHY *her self, might hope to attain so considerable a progress towards her ultimate Perfection.*

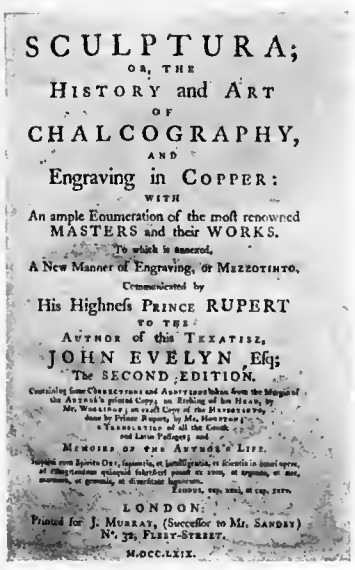
XIV and XV. The second edition of "Sculptura" was published in 1755 with the frontispiece and portrait shown on page 31, and another so-called second edition appeared in 1769, with the same frontispiece, but a different title-page, also reproduced.

The text differs very slightly from the first edition. The portrait of Evelyn here shown replaces the frontispiece of the first edition; they also contain a life of Evelyn and the mezzotint plate is a copy by Richard Houston of the original engraved by Prince Rupert. They also omit the "advertisement" relative to Faithorne.

XVI. In 1906 a fourth edition was published with the following title:

Evelyn's | Sculptura | With the unpublished Second Part | Edited by | C. F. Bell | [Emblem] | At the Clarendon Press | MCMVI|.

The introduction is by Mr. Bell. It contains an excellent photogravure reproduction of the Head by Prince Rupert, and photographic copies of the other illustrations in the first edition and also of the title-page. It also contains the omitted chapter from Bosse, and photographic copies of the plates. The introduction to this second part is by Mr. A. H. Church, and relates how the missing chapter was discovered by the Assistant Librarian of the Royal Society, Mr. A. H. White.


SCULPTURA;
OR, THE
HISTORY and ART
OF
CHALCOGRAPHY,
AND
Engraving in COPPER:
WITH
An ample Enumeration of the most renowned
MASTERS and their WORKS.
To which is annexed,
A New Manner of Engraving, or MEZZOTINTO,
Communicated by
His Highness PRINCE RUPERT
TO THE
AUTHOR of this TREATISE,
JOHN EVELYN, Esq;
The SECOND EDITION.
MEMOIRS OF THE AUTHOR'S LIFE.
LONDON:
Printed for J. MURRAY, (Successor to Mr. SANDBY)
No. 32, FLEET-STREET.
M.DCC.LXIX.

The mezzotints of the Head from all four editions are shown on the next page.

This omitted chapter from Bosse is important, and there is no reason why Evelyn should not have included it in "Sculptura," as Faithorne also omitted it from the first edition of his book, although it appeared in the second. It does not describe the processes of etching and engraving, but the press, the manner of working it, the way to prepare the ink and paper, and the making of proofs and counter-proofs. The illustrations are six in number, and are copied from Bosse, even to the French inscriptions. This chapter was read, as a paper, before the Royal Society May 14, 1662.

In 1825 "Sculptura" was printed on pages 243-336 of Evelyn's "Miscellaneous Writings," including copies of the frontispiece, illustration, and the "Head" by Prince Rupert, but as it forms only a portion of the volume in which it appears, I do not call it a separate edition. The Head in this volume was engraved in mezzotint by William Say.

The measurements of my copies of these are as follows:

1662 Edition. $3\frac{7}{8}$ in. by $6\frac{1}{8}$ in.—should be a little larger.

Pp. 30 (unnumbered) + 148 + 3 (unnumbered), exclusive of title-page.

1755 Edition. $4\frac{1}{2}$ in. by $7\frac{1}{4}$ in.

Pp. xxxvi-140.

1769 Edition. $4\frac{1}{2}$ in. by $6\frac{7}{8}$ in.

Pp. xxxvi-140.

1906 Edition. $5\frac{1}{8}$ in. by $7\frac{5}{8}$ in.

Pp. xxiv + 32 (unnumbered) + 151 + viii + 32.

Miscellaneous Writings, 1825. $9\frac{1}{2}$ in. by 12 in.

Pp. 243 to 336 inclusive contain "Sculptura."

XIX. A most interesting and rare book was published anonymously in 1688 entitled "The Excellency of the Pen and Pencil, exemplifying the uses of them in the most exquisite and mysterious Arts of Drawing, Etching, Engraving, etc." printed for Dorman Newman at the King's Arms in the Poultry. It is mentioned in the South Kensington Museum Universal Catalogue of Books on Art, but it was not generally known until Mr. Alfred Whitman described it in the third edition of his "Print Collector's Handbook." The book was brought to Mr. Whitman's notice by

Mr. C. Bird of Hampstead, who had given it to Sir Seymour Haden. Sir Seymour gave Mr. Whitman permission to make use of the book and reproduce the important illustration of mezzotint tools. Evelyn and Browne, as we have noted, gave very little information in regard to the art of mezzotinting, although what they said was of great importance, and particularly they did not describe the tools. Mr. Whitman says that even Mr. Chaloner Smith, with all his knowledge and research on the subject of engraving in mezzotint, was driven back to a close and attentive study of the prints themselves.

Another copy was recently discovered by Sir Frank Short, R.A., who kindly loaned it to me, the following data being taken from this copy:

The Excellency of
The PEN and PENCIL.
THE
EXCELLENCY
OF THE
Pen and Pencil,
EXEMPLIFYING
The Uses of them in the most Exquisite and Mysterious Arts of
DRAWING,
ETCHING,
ENGRAVING,
LIMNING,
PAINTING in OYL,
WASHING of Maps & Pictures.
Also the way to Cleanse any Old Painting, and Preserve the Colours.
Collected from the Writings of the ablest Masters both Ancient and Modern, as Albert Durer, P. Lomatius, and divers others.
Furnished with divers Cuts in Copper, being Copied from the best Masters, and here inserted for Examples for the Learner to Practice by
A Work very useful for all Gentlemen, and other Ingenious Spirits, either Artificers or others.
LONDON:
Printed for Dorman Newman, at the Kings Arms in the Poultrey, MDC.LXXXVIII.

The title-page and frontispiece are here shown somewhat reduced, and it will be noted that the imprint on the frontispiece differs from the title-page, as the former states that it was "Printed for Rich: Jones & Dorman Newman and are to be sold at their shops at the Golden Lyon and Chyrurgions Armes in Little Brittaine," while the latter states it was "Printed for Dorman Newman, at the Kings Arms in the Poultrey." A pencil note states that the first edition was dated 1668 (XVIII), and that it contains nothing about Mezzotints.

The size is $3\frac{3}{4}$ in. by $6\frac{5}{16}$ in., but originally was somewhat larger.

After the title there are 12 unnumbered pages, of which

"To the Reader," 4 pages,

"A Necessary TABLE, shewing the Chief Matters treated of in this Book," 7 pages and 1 blank.

followed by pp. 1 to 91 and 76 to 123, the second page 76 being on the back of 91—a curious error in pagination:

"Of Drawing. The First Book," pp. 1-47.

"Of Etching and Graving. The Second Book," pp. 48-81.

"Of Limning in Water-Colours. The Third Book," pp. 82-91 and 76-90.

"Of Painting in Oyl. Book IV," pp. second 91-109.

"Of Washing or Colouring of Maps and Printed Pictures. The Fifth Book," pp. 110-123.

The illustrations are: frontispiece, 17 in text or on numbered pages (some taking the full page), one folding Architectural Plate and one (between pages 80 and 81) of Mezzotint tools.

As hereinbefore shown, the Second Book deals with Etching and Graving. It contains the following Chapters and Sections:

Chap. I. Of Etching with Aqua fortis.

Sect. I. To make Mr. Hollar's Ground, and how to Etch in Copper, and what Instruments ought to be used in the practice thereof.

Sect. II. How to prepare your Copper.

Sect. III. How to lay the Ground upon the Plate.

Sect. IV. How to transfer your design upon the Copper.

Sect. V. How to wall about your Plate with Wax, to lay on your AQUA-FORTIS, and to finish your work.

Chap. II. Of Graving.

Sect. I. Of necessary Instruments belonging to Graving.

1. Of your Oyl-stone.
2. Of Gravers.

Sect. II. The several ways of holding the Graver.

Sect. III. The forms of Graving-tools, as also the manner of whetting your Graver.

Sect. IV. The manner how to hold and handle your Graver.

Sect. V. The manner of holding your hand in Graving.

Sect. VI. How to take off any Picture, or Map, letters, etc., upon your Copper.

followed by two unnumbered sections relative to Mezzotints:

"The way of Laying a Mezza-tinto Grownd, with the fashion of the Engine, and manner of scraping your design."

"How to take off Mezzotinto Prints, for Painting on Glass."

The pages containing a portion of each of these sections, and the plate showing the tools, are reproduced on page 35, and another reproduction of the plate, nearly the size of the original, is hereinafter shown in Chapter VII.

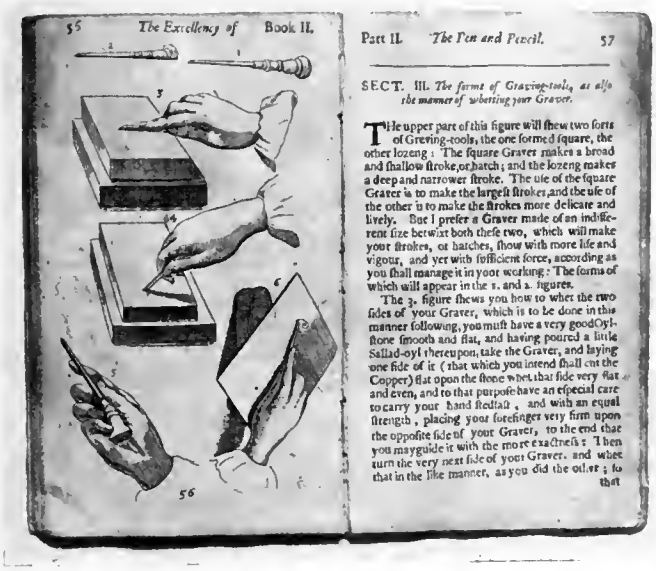
As this book was published only twenty-six years after Evelyn's "Sculptura," it undoubtedly shows the tools first used, and Mr. Whitman states that Mr. Bird (hereinbefore mentioned) had a roller made in accordance with the directions given in the book, with interesting results.

The section relative to taking of Mezzotinto Prints for Painting on Glass is of no interest, but the other section is of such great importance that it is here quoted in full.

You must go to some Ingenious File Cutter, and get a Roll made of the best Steel, about one Inch Diameter, and one Third thick and hatcht round the edge, and crost again at right Angles: the fashion of the Engine and the several Tools used in scraping the Grownd is hereunto annexed, then take your copper Plate and divide it into square Inches, and draw the lines Parellels and Perpendiculars with a Black-lead Pencil, then cross it Diagonal ways; then take your Engine in one hand, the other bearing indifferent hard upon the frame, run it up two or

three of the squares from the Left till you come to the Right hand of your Plate, so gradually till you have gone it over one way, then cross it the other way, so likewise the Diagonal ways, till you have gone it over the Four several ways; then you must begin again, and go it over the same ways again, till you have gone it over at least Twenty times, till you leave no place untoucht with your Engine. Your grownd being thus laid, take your design and Rub White-lead upon the back side, and fix it on the Plate, and with your Drawing-point, draw over all the out stroakes and bounds of the Principal Shadows, and it will come off upon the Plate; then with your several Scrapers, lightly scraping upon the extreme Lights, and so gradually all the other shadows, until you have brought all the drawing of your design upon the Plate; then take a Proof off, by which means you will be able to go on in the finishing of it, although you must proof it Three or Four times before you can thoroughly finish it.

80 The Excellency of Book II.
likewise the Diagonal ways, till you have gone it over the Four several ways; then you must begin again, and go it over the same ways again, till you have gone it over at least Twenty times, till you leave no place untoucht with your Engine: Your grownd being thus laid, take your design and Rub White-lead upon the back side, and fix it on the Plate, and with your Drawing-point, draw over all the out stroakes and bounds of the Principal shadows, and it will come off upon the Plate; then with your several Scrapers, lightly scraping upon the extreme Lights, and so gradually all the other shadows, until you have brought all the drawing of your design upon the Plate; then take a Proof off, by which means you will be able to go on in the finishing of it, although you must proof it Three or Four times before you can thoroughly finish it.
How to take off Mezzo-tinto Prints, for Painting on Glass.
YOU must get your Best Looking-glass, and the best Venice Turpentine; then take your Print and lay it in Water for about Two or Three hours; then take Coot and lay it flat before a clean Cloth, and warm as much of the Turpentine as you think you shall use, and warm the Glass a little likewise; then with a large Brush lay your Turpentine even all over the Glass, your Print lying the Right side uppermost lay your Glass from one side by degrees
The Engine
a Burnisher
The
Several
Scrapers


55 The Excellency of Book II.
56
Part II. The Pen and Pencil. 57
SECT. III. The forms of Graving-tools, as also the manner of whetting your Graver.
THE upper part of this figure will shew two sorts of Greving-tools, the one formed square, the other lozeng: The square Graver makes a broad and shallow stroke, or hatch; and the lozeng makes a deep and narrower stroke. The use of the square Grater is to make the largest strokes, and the use of the other is to make the strokes more delicate and lively. But I prefer a Graver made of an indifferent size betwixt both these two, which will make your strokes, or hatches, show with more life and vigour, and yet with sufficient force, according as you shall manage it in your working: The forms of which will appear in the 1. and 2. figures.
The 3. figure shews you how to whet the two sides of your Graver, which is to be done in this manner following, you must have a very good Oyl-stone smooth and flat, and having poured a little Sallad-oyl thereupon, take the Graver, and laying one side of it (that which you intend shall cut the Copper) flat upon the stone whet that side very flat and even, and to that purpose have an especial care to carry your hand stedfast, and with an equal strength, placing your forefinger very firm upon the opposite side of your Graver, to the end that you may guide it with the more exactness: Then turn the very next side of your Graver, and whet that in the like manner, as you did the other; so that

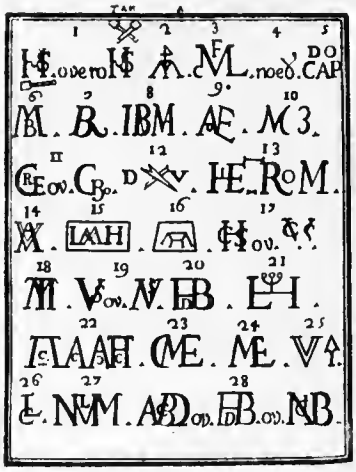
These directions seem to be erroneous in that the light scraping should be on the extreme *shadows* and not the extreme *lights*.

The plate on page 56, which is here reproduced, shows the tools used in Graving, the method of sharpening and the manner of holding them. Figures 1, 2, 5 and 6 are copied from plate 10 of Faithorne's book (1662) hereinbefore described, and figures 3 and 4 from plate 9.

It might also be noted that the other plates are copied from or are similar to those in "Academia Italica" (1666), "A Book of Drawing, etc." (1652), and other earlier publications.

After the plates mentioned were prepared from Sir Frank's copy, I was fortunate

enough to secure one, formerly belonging to the Beaufoy collection, but it lacked two of the original plates, which have been supplied by facsimiles.



XXII. In 1719 a book was published entitled "L'Abcedario Pittorico" (as it is spelled in this edition) by Pellegrino Antonio Orlandi. The first edition was published in Bologna in 1704, the next (the one above mentioned) also in Bologna, and several others were published later in various places.

It is a dictionary of artists, etc., and contains several plates of engravers' monograms and marks. It is important, because the first English book containing engravers' monograms and marks is translated from it, and is called "Repertorium Sculptile-Typicum." The monograms and marks in "L'Abcedario" were grouped together, and referred by numbers to the engravers' names on other pages.

The plates of monograms and marks here shown are reproduced from another edition, as the only copy of the 1719 edition I have seen was not readily accessible for reproduction. Although different in size they are otherwise alike, so this one answers our purpose.

XXIII. In 1730 there was published anonymously a book of sixty-nine pages, $4\frac{5}{8}$ in. by $7\frac{1}{4}$ in., under the title of "Repertorium Sculptile-Typicum," a reproduction of the title-page, somewhat reduced in size, being here shown.

*REPERTORIUM*

*Sculptile-Typicum:*

OR A

Complete Collection and Explanation

OF THE

Several MARKS and CYPHERS

By which the

PRINTS of the beſt *Engravers* are diſtinguiſhed.

WITH

An Alphabetical INDEX of their Names, Places of Abode, and Times in which they lived.

Tranſlated from the *ABCEDARIO PITTORICO* of *Pellegrini Antonio Orlandi*

*LONDON:*

Printed by *S. G.* for SAM. HARDING, at the *Bible* and *Anchor* on the Pavement in St. *Martin's-Lane*.

MDCCXXX.

It is a translation of a part of Orlandi's book, and it is to be noted that Abcedario is spelled the same as in the original.

In the "Repertorium" the monograms and marks are not grouped together, but appear with each name, in exactly the same manner as in "Sculptura-Historico-Technica," the pages from which are hereinafter shown.

XXIV. This brings us to "Sculptura-Historico-Technica," which was first published in 1747 with the title-page here shown.

*Sculptura-Hiſtorico-Technica:*

OR THE

HISTORY

AND

ART

OF

*INGRAVING.*

CONTAINING,

I. The Riſe and Progreſs of Ingraving.

II. Of Ingraving in General.

III. An Idea of a fine Collection of Prints.

IV. The REPERTORIUM; or Collection of the various MARKS and CYPHERS, by which the Prints of the beſt Ingravers, &c. are diſtinguiſhed. *With Large Additions.*

V. Of Ingraving, Etching, and Scraping on Copper, *as now practiſed*, with Cuts to illuſtrate it.

Extracted from *Baldinucci*, *Florent le Comte*, *Faithorne*, the *Abcedario Pittorico*, and other Authors.

*LONDON:*

Printed for S. HARDING, on the Pavement in St *Martin's-Lane*. 1747.

Pp. (1747 Ed.) xii-225, 4 in. by 6¾ in.

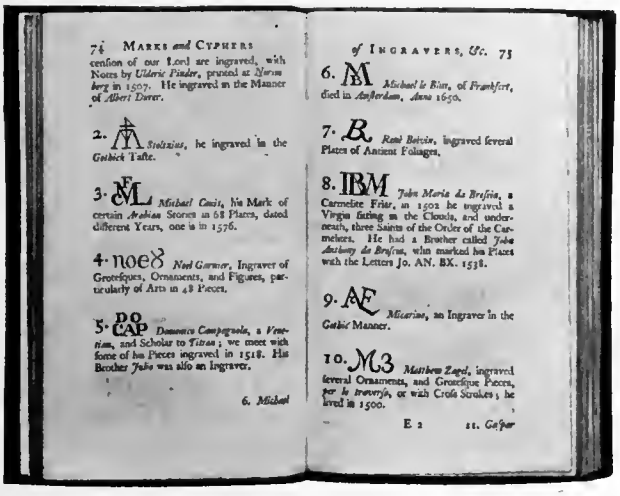
It is the first *useful* book, in the English language, for the collector of prints. It contains a History of Engraving; and a chapter entitled "Ingraving in General," the intention of which

is not so much to instruct the Masters of this Profession, as to inform the Lovers of it, what are the Sentiments of the Most eminent Ingravers of the Academy at Paris, with Rigard to it, and endeavour to inspire the Publick with a Love for it, by giving them some short, easy and useful Directions, how to judge with Certainty of Performances in this Art.

It also contains a chapter showing how a fine collection of prints should be arranged; a reprint of the "Repertorium," with a number of additional monograms and marks; and a chapter on the art of "Ingraving" copied from Faithorne's treatise, with the plates. In addition it devotes a page to "Mezzotinto, called Scraping or Burnishing on Copper."

It will be noted that "Abecedario" is still spelled "Abcedario."

The two pages of monograms here shown are the same as in the "Repertorium."



74 MARKS and CYPHERS

cenſion of our Lord are ingraved, with Notes by *Ulderic Finder*, printed at *Norimberg* in 1507. He ingraved in the Manner of *Albert Durer*.

2. *Stolzius*, he ingraved in the *Gothick* Taſte.

3. *Michael Cnit*, his Mark of certain *Arabian* Stories in 68 Plates, dated different Years, one is in 1576.

4. *Noel Garnier*, Ingraver of Groteſques, Ornaments, and Figures, particularly of Arts in 48 Pieces.

5. *Domenico Campagnola*, a *Venetian*, and Scholar to *Titian*; we meet with ſome of his Pieces ingraved in 1518. His Brother *Jubo* was alſo an Ingraver.

6. *Michael*

of INGRAVERS, &c. 75

6. *Michael le Blon*, of *Frankfort*, died in *Amſterdam*, *Anno* 1650.

7. *René Boivin*, ingraved ſeveral Plates of Antient Foliages.

8. *John Maria de Breſcia*, a Carmelite Friar, in 1502 he ingraved a Virgin ſitting in the Clouds, and underneath, three Saints of the Order of the Carmelites. He had a Brother called *John Anthony de Breſcia*, who marked his Plates with the Letters Jo. AN. BX. 1538.

9. *Miserino*, an Ingraver in the *Gothic* Manner.

10. *Matthew Zagel*, ingraved ſeveral Ornaments, and Groteſque Pieces, *par le travers*, or with Croſs Strokes; he lived in 1500.

E 2 11. *Gaſpar*

It will be seen that they are also the same as those numbered from 2 to 10 in the plate from Orlandi.

The next illustration (on page 38) shows:

1st. A plate from Bosse;

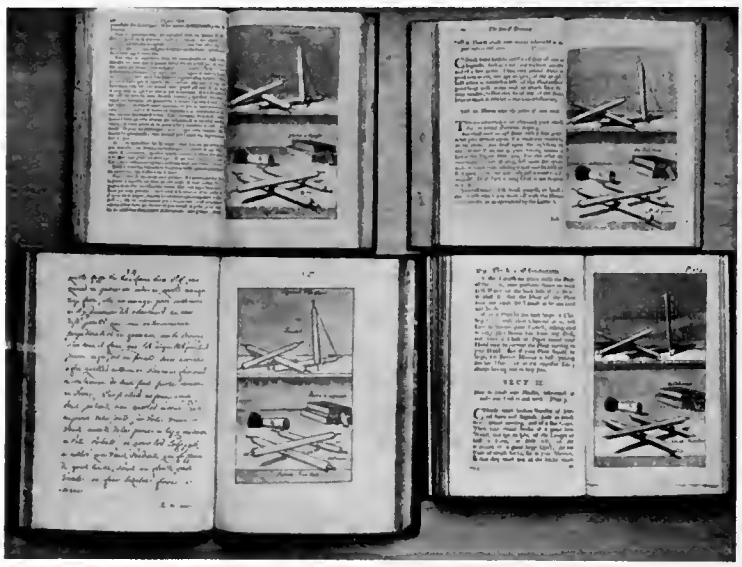
2nd. The same from Faithorne;

3rd. The same from the manuscript copy of Bosse hereinbefore described; and

4th. The same from "Sculptura-Historico-Technica."

XXV. The third edition was published in 1766 and is (excepting the date) exactly like the fourth.

XXVI. The fourth and last edition was published in 1770. The arrangement of the chapters is different from the 1747 edition, and it contains a few additional monograms; otherwise it is the same.



Pp. xi-264, 4 in. by $6\frac{3}{4}$ in.

XX. In 1699 a book by P. Monier was published in London, entitled "the History of Painting . . . Graving, and of those who have excell'd in them." The title-page and frontispiece are here shown on a small scale. It will be observed that the arrangement of this title-page is similar to Browne's "Whole Art of Drawing" and "Ars Pictoria."

Pp. 28, unnumbered (exclusive of title-page) + 192 + 16 unnumbered, $4\frac{5}{8}$ in. by $7\frac{1}{2}$ in.

The first history in English of engraving is Chapter VI of Evelyn's "Sculptura," published in 1662 as hereinbefore noted. He gives 1490 as the date of the birth of the art in the following language:

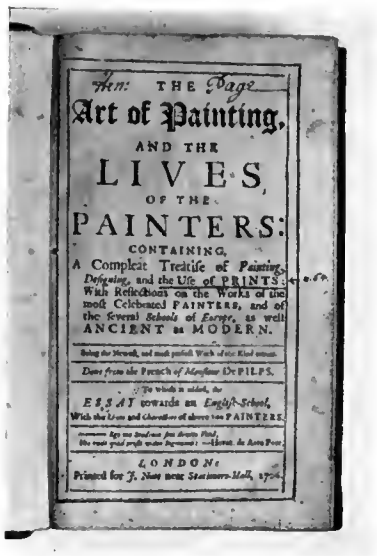
THE
HISTORY
OF
PAINTING, SCULPTURE, } { ARCHITECTURE, GRAVING;
AND
Of those who have Excell'd in them:
In Three BOOKS.
Containing their
RISE, PROGRESS, DECAY, and REVIVAL;
With an Account
Of the most considerable Productions of the best ARTISTS in all Ages: And how to distinguish the true and regular Performances, from those that are otherwise.
By F. MONIER, Painter to the French KING, and Professor of Painting, and Sculpture in the Royal Academy at PARIS.
LONDON:
Printed for T. Basset, at the Half-Moon, D. Midwinter, and T. Leigh, at the Rose and Crown, and R. Knaplock, at the Angel in St. Paul's Church-Yard. MDCXCIX.

> The Art of Engraving and working off, from Plates of Copper, which we call Prints, was not yet appearing, or born with us, till about the year 1490. . . . There is a collection of antient *Offices* (if so we may terme those wretched Gravings in the infancy of this art) where the *Devil* is but one great blot (as indeed he is the Foulest of the Creation) and the rest of the Figures *Monochroms* as ridiculous and extravigant; though still as the invention grew older, refining and improving upon it. . . . George Vasari, who has been exceedingly curious in this enquiry, attributes the first invention of this Art to one Maso Finiguerra a Florentine, about anno 1460, which exceeds our former computation by 30 years; but then we are to consider by what progresse and degrees; for it was first only in Silver, to fill with a certain *Encaustic* or black Enamel, which it seems gave him the first hint how to improve it in plates of brass, which having engraved, he did only fume, taking off the impression with a moyst paper and a Rolling pin.

Monier's book gives the same date, so does de Piles (in the next book to be described) and so also does "Sculptura-Historico-Technica." This is mentioned merely to show that they all, for their historical data, relied on Vasari, and the similarity of their language also shows their common origin.

Monier's book only has a short chapter on engraving entitled. "How Graving contributed towards the Re-establishment of the Arts of Designing." It is of little importance, but worth noting on account of its early date.

XXI. In 1699 Roger de Piles published in Paris "Abrégé de la Vie des Peintres, avec des réflexions sur leurs ouvrages, et un traité du peintre parfait, de la connaissance des desseins, et de l'utilité des estampes." It was translated into English and published in London in 1706 with the title-page here reproduced. This modestly states that it is the "most perfect Work of the Kind extant."


THE Art of Painting, AND THE LIVES OF THE PAINTERS: CONTAINING, A Compleat Treatise of Painting, Designing, and the Use of PRINTS: With Reflections on the Works of the most Celebrated PAINTERS, and of the several Schools of Europe, as well ANCIENT as MODERN.

Done from the French of Monsieur De PILES.

To which is added, the ESSAY towards an English-School, With the Lives and Characters of above 100 PAINTERS.

LONDON: Printed for J. Nutt near Stationers-Hall, 1706.

Pp. 16 unnumbered (exclusive of title) + 480 + 8 unnumbered, 4½ in. by 7½ in.

The chapter on prints is entitled "Of the Usefullness and Use of PRINTS." This chapter, like Monier's, is of little importance, but it marks a step in the progress of the literature of engraving.

Other editions were published which I will describe in Chapter III.

This brings us once more to "Sculptura-Historico-Technica," as the chapter therein dealing with the History of Engraving seems to indicate that the author was familiar with Evelyn, Monier, and de Piles, although he mentions neither of them.

By referring to the foregoing and the tables at the beginning of this chapter, it will be seen that "Sculptura-Historico-Technica" is directly descended from

A. Bosse, through Faithorne.

B. Orlandi, through "Repertorium."

and indirectly from

C. First edition of Evelyn's "Sculptura."
   (*a*) as it mentions the art of engraving in mezzotint,
   (*b*) the historical facts relative to engraving.

D. Browne.
   (*a*) engraving in mezzotint,
   (*b*) art of etching and engraving,
   (*c*) the history of engraving.

E. "Book of Drawing, Limning, etc.," and "Albert Durer Revived."
   (*a*) etching and engraving,
   (*b*) mezzotint engraving.

F. "Academia Italica."
   (*a*) etching and engraving.
G. "The Excellency of the Pen and Pencil."
   (*a*) etching and engraving,
   (*b*) mezzotint engraving.
H. Monier.
I. De Piles.

The first edition of "Sculptura-Historico-Technica" is the second edition of the "Repertorium." This is shown in the preface of the former.

This book is a real advance on anything previously published for the Collector of Prints, and enjoyed great popularity, as its several editions, and the fact that it is not at all rare, testify.

Its anonymous author is entitled to the greatest credit for producing so valuable a treatise, considering the earlier literature on the subject.

## CHAPTER III

# "THE PRINT COLLECTOR," BY J. MABERLY, AND SOME OF ITS PREDECESSORS

1684. Traité de Mignature pour apprendre aisément a peindre sans Maitre.
1688. Another Edition.
1739. An English Translation.
1752. Sixth Edition, entitled, "The Art of Painting in Miniature &c.," to which is added a chapter on "The Usefulness and Benefit of Prints."
1699. The History of . . . Graving . . . P. Monier.
1706. The Art of Painting . . . and the Use of Prints . . . De Piles.
1744. Second Edition.
1754. Third Edition.
1730. Repertorium Sculptile-Typicum.
1735. Dictionarium Polygraphicum. [J. Barrow.]
1758. Second Edition.
1747. Sculptura-Historico-Technica [being Second Edition of "Repertorium"].
1766. Third Edition.
1770. Fourth Edition.
1768. An Essay Upon Prints. [William Gilpin.]
1768. Second Edition.
1781. Third Edition, called "An Essay on Prints," by William Gilpin.
1792. Fourth Edition.
1802. Fifth Edition.
1773. An Essay on Prints. Jonathan Richardson.
1792. Second Edition.
1827. An Essay on the Utility of Collecting the Best Works of the Ancient Engravers of the Italian School . . . George Cumberland.
1844. The Print Collector. [J. Maberly.]
1880. Second Edition. [Published in America, with additions.]

IN 1844 there was published anonymously, a book entitled "The | Print Collector. | An Introduction to the Knowledge | necessary for forming | A Collection of Ancient Prints | . . . | London | . . ."

It is now known to have been written by Mr. J. Maberly, an accomplished collector.

Pp. viii-211, $6\frac{3}{4}$ in. by $8\frac{1}{2}$ in.

His object in writing it is admirably set forth in the following preface:

The compiler of this little work has been a print-collector for upwards of twenty years, but he would much overstate its purport and pretensions if he were to proffer it as containing the

fruit of that length of experience; such experience is not of a nature to be communicated in words, or imparted by instruction, or acquired otherwise than by practice alone. All that he professes to do is to afford some little assistance to the young collector, such as shall enable him to commence his pursuit in a right direction. But, although it is not the fruit of experience that he pretends to communicate, it is the result of experience that induces him to publish. When he first began collecting, he was totally ignorant of all that is to be learned on the subject; he had a love for works of art, but had seen nothing beyond what shop-windows displayed; he had no friends competent to instruct him; he was conscious of his ignorance, and from this consciousness arose a diffidence which deterred him from seeking information from strangers. He read, with avidity, all that he could meet with, of the many publications under the title of dictionaries, essays, &c.; he felt that these contained much and important information, but he was unable to apply it; it rather overwhelmed than assisted him; he found nothing calculated to lead him into a right path, and he was wholly incompetent to select one for himself. The consequence was, that, after two or three years, when he had grown a little in knowledge, he began to find that he had amassed a multitude of prints, that were neither worthy of being kept nor capable of being disposed of, except at a very great comparative loss. This, which happened to himself, he has, again and again, seen happen to others. Reflecting, at the present day, on his original wants and deficiencies, he feels assured that if, at the time of his first aspiring to become a connoisseur, some such trifling treatise, as that which he now submits to the public, had been put into his hands, it would have been of very great assistance to him; and it is under this impression that he entertains the hope, that this little work may prove of utility to others who may be following in his footsteps.

Every collector has the same experiences, and particularly the modesty, resulting from ignorance, which prevents his asking experts, questions which he knows to be elementary; and how few amongst his friends are really interested in the subject, or have any special knowledge which they can impart.

Although many books have been written on the subject of print-collecting, since Maberly's little treatise appeared, his is the best for the beginner to read in the first instance. He descends to the beginner's capacity, he assumes that you know nothing of the subject, and in a most captivating manner, and quaint style, imparts a mass of well arranged fundamental information.

The book is divided into nine chapters, as follows:

I. Of collecting in general, and of print collecting in particular.
II. On classification of prints.
III. On the selection of specimens.
IV. Of prices of prints.
V. Of the extent or limit of a collection.
VI. Of the care and keeping of prints.
VII. On the mode of commencing collecting.
VIII. The old and new systems.
IX. Of books on engraving.

followed by

(*a*) Catalogue raisonné of books treating exclusively of prints and engraving.
(*b*) Catalogues of the works of individual engravers.

When Maberly wrote, the books on engraving were few in number, but the

descriptive bibliography at the end of "The Print Collector" describes many of them, their scope, their origin, etc., and though long out of date, is of the greatest interest.

The illustrations are unimportant, being merely vignettes at the heads of the chapters, and there are three plates of marks of print-collectors, which, though interesting, are not of great value, as so few of the marks shown were then identified. In 1880 "The Print Collector" was republished in America, with several important additions, including a very comprehensive bibliography. It is merely mentioned here, but will be fully described in the chapter dealing with the later books on print collecting.

It might be assumed that the proper books to note as the predecessors of "The Print Collector" are those mentioned in Maberly's bibliography, but that is general in its scope, including books on the art and history of engraving, as well as print-collecting, while I think it appropriate only to include those belonging to the latter class. Therefore the books I am recording in this chapter in some way relate to collecting prints—some of them are not mentioned by Maberly, and many of those noted by him more properly appear in other chapters than this.

Further it is to be observed that some of the books mentioned herein have been fully described in the two previous chapters, but they must be again noted, though from other standpoints, to make the story complete.

In 1684 there was published in Paris a book entitled "Traité de Mignature pour apprendre aisément à peindre sans Maitre"; another edition appeared in 1688, and an English translation in 1739. Finally the sixth English edition was published in London in 1752 entitled, "The | Art of Painting | in | Miniature, | teaching | The speedy and perfect Acquisition of | that Art without a Master | . . . | Translated from the Original French | To which is now added | . . . | III. The Usefulness and Benefit of Prints."

The names of the author and translator are not given. Ten of its small pages are devoted to "the Usefulness and Use of Prints," and show how Divines, Philosophers, Soldiers, Travellers, Geographers, Painters, Sculptors, Architects, Gravers, and those "Curious in History and Antiquity," can use them to advantage, and finally

for those that to be more happy, and more Gentleman-like, would form their Goût by the Study of good Things, and have a reasonable Tincture of the *fine Arts*, nothing is more necessary than good prints. Their Sight, with a little Reflection, will readily and agreeably inform them of every Thing that may exercise their Reason, and Strengthen their Judgment. They may fill their Memory with the most Curious things of all Times. . . . They will Judge readily, by the Facility with which they may open a few leaves, and compare the Productions of one Master with those of Another, and by this means, in sparing their Time, they will spare their Expense also; . . . by means of *Prints*, one may Easily see the Works of several Masters on a Table, one may form an Idea of them, judge by comparing them one with another, know which to chuse, and by practising it often, contract a Habit of a good Taste, and a good Manner, especially if we do it in the Company of any body, that has Discernment in these Things, and can distinguish what is good, from what is but indifferent.

It then states that some collect by Painters, some by Engravers, others by other

fashions, and that it is reasonable that everyone should have liberty to collect in such a way as to him seems useful and agreeable. It regrets that the art was not earlier known, as so many things have been lost which could have been transmitted to posterity by means of prints, and ends with the following:

> But not to trouble ourselves any longer in grieving for the Loss of Things which we can't recover, let us profit ourselves by those *Prints* that we have amongst us.

Although the chapter is brief and the language quaint the benefit and pleasure to be derived from a collection of prints could hardly be better expressed.

In 1699, as mentioned in the second chapter, there was published in London "The | History | of | Painting . . . | . . . Graving, | and | those who excell'd in them," by P. Monier. The title-page, which is reproduced in the previous chapter, further states that the book contains "an account of the most considerable Productions of the best ARTISTS in all Ages: And how to distinguish the true and regular Performances, from those that are otherwise."

It will thus be seen that this is a book for the collector.

In 1706 "The | Art of Painting | . . . | and the Use of Prints | . . . | Being the Newest, and most perfect Work of the Kind extant, | Done from the French of Monsieur de Piles," was published in London.

This is mentioned and the title-page is reproduced in Chapter II, but it is important to refer to it here on account of its chapter relative to the Use of Prints.

The second edition appeared in 1744 and the third ten years later, as follows:

1754. The | Art of Painting | with the | Lives and Characters | of above 300 of the Most Eminent | Painters | Containing a Complete Treatise of | Painting, Designing | and | The Use of Prints | . . . | Translated from the French of Monsieur De Piles | To which is added | An Essay towards an English School | The Third Edition | In which is now first inserted the Life of Sir Godfrey | Kneller, by the late B. Buckeredge Esq: who | wrote the greatest part in the English School | [*n.d.*]

Pp. 14 (unnumbered)+440. $5\frac{1}{4}$ in. by $8\frac{3}{8}$ in.

Second title in same volume as follows:

The | Lives | of the | Most Eminent Modern | Painters | who have lived since, or were omit- | ted by Mons. De Piles | By J. B. | . . . | London | . . . | 1754.

Pp. 26 (unnumbered)+140.

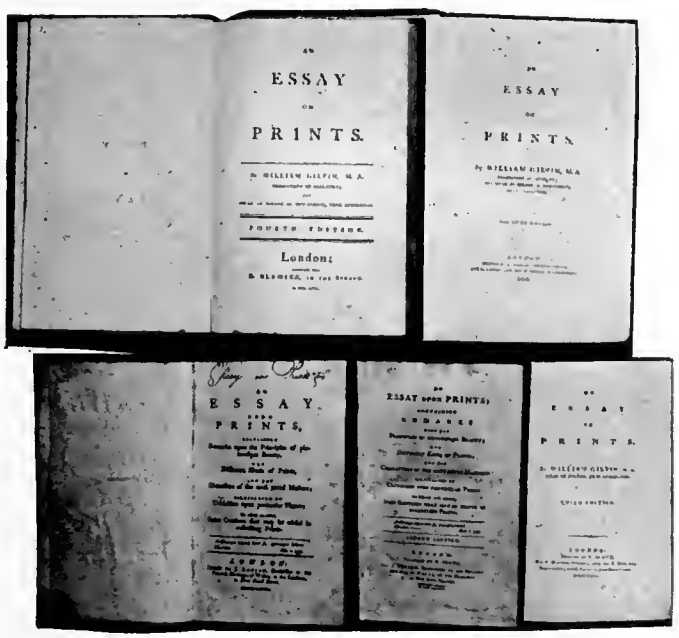
It is from this second title that I fix the date of the first.

In 1730 "Repertorium Sculptile-Typicum" appeared. This is of importance on account of the marks and monograms of engravers, which it reproduces. It is described in Chapter II. This was followed in 1747 by the first edition of "Sculptura-Historico-Technica" (being the second edition of "Repertorium") and in 1766 and 1770 by the third and fourth editions. Like the "Repertorium" they are of importance as they reprint the marks and monograms, with additions. They also contain a chapter

entitled "An Idea of a fine Collection of Prints," showing how they can be properly classified. They likewise are fully described in Chapter II.

In 1735 and 1758 respectively appeared the first and second editions of "Dictionarium Polygraphicum" by J. Barrow. This is of importance here as it gives the names of a large number of artists with their marks and monograms. Its title-page and frontispiece are reproduced in Chapter I, and a glance at the former, which gives a list of its contents, will show why it claims to be "The Whole Body of Arts Regularly Digested." It is by far the best English dictionary of Artists published up to that time.

The "Repertorium" and the various editions of "Sculptura-Historico-Technica" as above mentioned are described in Chapter II and their title-pages reproduced, together with two pages of monograms.




In 1768 William Gilpin published anonymously a little book entitled "An Essay upon Prints." The title-pages of this and the four subsequent editions are here shown grouped together.

The Author states that the book hath lain by him at least fifteen years and yet is far from being as perfect as he wished, and that he will be glad to receive through the hands of his bookseller "any new lights therefore and information." He pays a tribute to the Dictionary of Engravers published by F. Basan in Paris, which, however, he had not seen until all of his own book had been printed, excepting the preface.

The book is divided into five chapters as follows:

I. The principles of painting considered, as far as they relate to prints.
II. Observations on the different kinds of prints.
III. Characters of the most noted masters.
IV. Remarks on particular prints.
V. Cautions in collecting prints.

It will be seen from these head-lines that the character of the book is similar to modern print-collectors' manuals, but it is not particularly interesting, excepting

Chapter V, which may be read with profit, and shows that the author had correct ideas as to what a collector should avoid.

The second edition appeared in the same year, likewise anonymously, and similar to the first. A third edition was published in 1781, this time with the author's name on the title-page—William Gilpin, M.A. Like many other books of the period, it is dedicated to Horace Walpole, "in deference to his taste in the polite arts and the valuable researches he has made to improve them." This edition is similar to the first and second.

The fourth (likewise dedicated to Walpole) appeared in 1792. The pages are larger, and the preface curtailed, otherwise it is like the first three.

The fifth was published in 1802, with pages a little larger than the fourth, but otherwise similar.

The number of editions, and the fact that it was translated into French in 1800 (with plates) and into Dutch in 1787, testifies to its popularity.

Gilpin has a number of works to his credit, relating to the fine arts, some passing through several editions, and some being translated into other languages. His "Essay on Prints" is one of the land-marks in the history of print-collecting in England, and in its day was of considerable importance.

The following details will be useful in this connection:

1768. An | Essay | Upon | Prints | containing | Remarks upon the Principles of pic- | turesque Beauty, | The | Different Kinds of Prints | and the | Characters of the most noted Masters | Illustrated by | Criticisms upon particular Pieces | To which are added | Some Cautions that may be useful in | Collecting Prints | . . . | London | . . .|

Pp. iv-5-249+1 p. errata+11 pp. index. $4\frac{1}{2}$ in. by $7\frac{1}{8}$ in.

1768. An | Essay upon Prints | containing | Remarks | upon the | Principles of picturesque Beauty | The | Different Kinds of Prints | [balance as above] | . . .| Second Edition | London | . . . |

Pp. xiii-246+11 pp. index. $4\frac{1}{2}$ in. by $7\frac{1}{8}$ in.

1781. An | Essay | on | Prints | By William Gilpin, M.A. | Vicar of Boldre, near Lymington | Third Edition | London | . . . |

Pp. xv-244+12 pp. index. $4\frac{1}{2}$ in. by $7\frac{1}{4}$ in.

1792. An | Essay | on | Prints | By William Gilpin, M.A. | Prebendary of Salisbury | and | Vicar of Boldre in New-Forest, near Lymington | Fourth Edition | London | . . . |

Pp. xv-174-xii. $5\frac{1}{2}$ in. by $8\frac{5}{8}$ in.

1802. An | Essay | on | Prints | By William Gilpin, M.A. | Prebendary of Salisbury | and Vicar of Boldre in New-Forest | Near Lymington | The Fifth Edition| London | . . . |

Pp. xv-187. $5\frac{1}{2}$ in. by 9.

In 1773 Jonathan Richardson published in one volume a collection of certain of his works.

1792. The second edition appeared in this year with the following title:

The | Works | of | Jonathan Richardson | containing | I. The Theory of Painting | II. Essay on the art of criticism | (so far as it relates to Painting) | III. The Science of a Connoisseur | A New Edition, corrected, with the Additions of | an Essay on the Knowledge of Prints, and Cautions to Collectors. | Ornamented with Portraits by Worlidge, &c of the most eminent Painters mentioned. | Dedicated, by Permission to Sir Joshua Reynolds. | The Whole intended as a Supplement to the Anecdotes of Painters and Engravers | [Vignette—Strawberry Hill] | . . . |

Pp. vi-287. 7¼ in. by 9 in.

Pages 262 to 281 relate to prints.

This essay is copied from Gilpin, and in his exact words (excepting that a large part of Gilpin's essay is omitted). It is of no importance. I cannot find that Richardson had the grace to mention Gilpin's name.

In 1827 George Cumberland published a volume entitled "An Essay | on the Utility of Collecting the best works of | the Ancient Engravers of the Italian School | accompanied by | A Critical Catalogue | . . . | London | . . . |

Pp. 540. 8 in. by 10 in.

The book is of great importance to the collector of Italian prints, but the author sees little good in any others, and his opinions are so one-sided, they are not of much value, excepting when he is describing, and commenting on, prints of the school he so greatly admires. The following extracts will explain the author's point of view far better than any comments I might make.

The promotion of the highest and most useful species of Collecting being the avowed object of this work, in which are included only the best Schools of Italy, it may be expected that I should give specific reasons why I consider them as such, and so earnestly wish to promote that particular object: from that task I shall not shrink, but rather embrace it with alacrity, because I hope it may be the means, in some degree of encreasing [*sic*] the number of a very limited but useful class of Collectors; and perhaps of turning those, who are now with weighty purses accumulating the trash of other schools, into the right way, as we hold it, of drinking only at the purified stream of the Arts when flowing steadily in well defined limits.

I know there are many who will start at this doctrine, and think it is my intention to lay sacrilegious [*sic*] hands on their *Van Mechelins*, *Aldegravers*, *Van Leydens &c.*; nay even that *George Pens*, *Isbens*, and their dear *Albert Durer*, will be slighted; but I can assure them I by no means think lightly of the services such men have afforded to Artists whose *aims were moderate*; but where the object is to acquire modes of composition the most perfect, to improve the taste, to exalt the mind, to correct the hand, to feel in what consists richness of light and shade, elegance of contour, graceful motion, simplicity with dignity, the majesty of history, the value of expression; where nothing is to be mean, nothing extravagant: if these ought to be the genuine object of the Collector's search, and artist's pursuit, I know not where, after the good antique, I can direct them better for obtaining these ends than to the best works of the Artists of the pure Roman School. They may collect largely in the other line and never rise to this; but if ever they begin to taste the beauties of the class of prints recommended, they will never seek after others to any extent, or at any rate not begin their selections from them till their judgment is too well confirmed to be in danger of being injured by the flat barbarities of the inferior Schools; whose faults they will be, by that time, so well able to discern, as safely

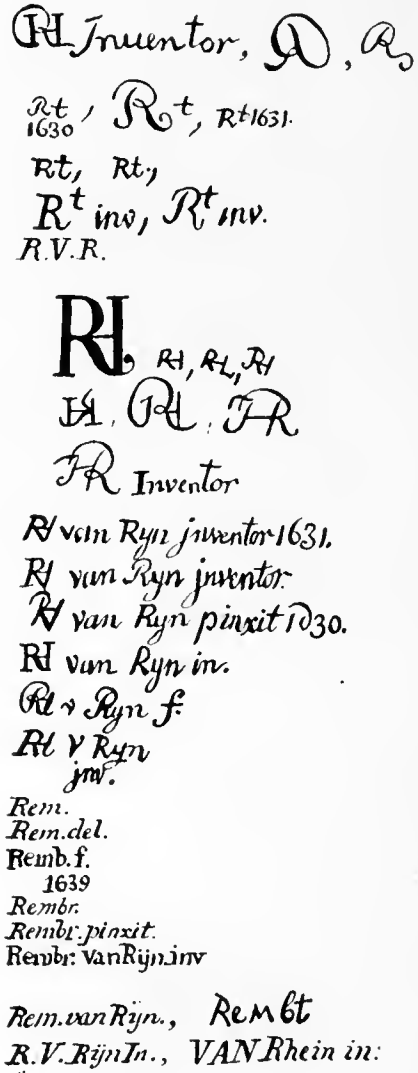
to extract the honey from the poisonous flower, and thus the awkward woodenness of *Lucas van Leyden*, or the extravagant fury of *Goltzius* will become alike innoxious.

In another place he says:

Neither can the fact be denied that even in the best of the laborious Germans, *Albert Durer*, we find only a learned pedant, and shall in vain seek for grace, expression, sentiment, or poetic composition. When he attempted the sublime, as in his Melancholia, and Armed Warrior, he was only lugubrious; when the beautiful, as in his Nymph and Satyrs, grotesque and vulgar, and in all his Scripture Histories, where we expect to find sentiment, monotonous and dull.

It is too bad the author could not take the same appreciative view of all schools that he did of the Italian.

His observations relative to the selection of impressions, cleaning prints, arranging and keeping them, are valuable and useful, and the four plates of engravers' marks and monograms are accurate, though limited in number; the catalogue is very comprehensive, and the book, as a whole, is of the greatest interest, notwithstanding its glaring defects.




This brings us to Maberly's work, described in the first part of this chapter.

One of my copies of "The Print Collector" formerly belonged to Sir Francis Seymour Haden. It contains many notes by him, and a manuscript plate of facsimiles of Rembrandt's signatures, which is here reproduced.

On one of the front end sheets is the following:

An excellent book. What it says about "states" (so called) and the effect of trade influences on modern engraving, leaves little to be desired. F. S. H.

On page 97, in a section treating of the tenth state (or as Maberly calls it, the tenth "impression") of Rembrandt's etching of himself drawing at a window, the author says:

The anxiety to detect every trifling variation has been carried to such an extreme, that while some persons affect to be continually discovering still further states than hitherto noticed, others, both collectors and dealers, confess that they are scarce able to follow those which are already catalogued.

To this Sir Seymour made the following note:

Quote the whole of this in a review of Middleton's book.

This is amusing in connection with the controversy which arose between Sir Seymour and the Rev. Mr. Middleton relative to an exhibition of Rembrandt's etchings at the Burlington Fine Arts Club. The book mentioned is Middleton's well-known and valuable catalogue of the etchings, which is described in Chapter XIV hereof.

It is evident that Sir Seymour freely quoted from this book in a lecture, as a number of passages are marked with notes, such as: "Show print," "Relate this but *don't* read," etc., and many other marks and notes indicate that the book was one he greatly valued.

As I have stated in the early part of this chapter, "The Print Collector" is one of the best books for the beginner, and I might also add that it is one of the most interesting to *any* collector of prints.

## CHAPTER IV

# DICTIONARIES OF ENGRAVERS AND HISTORIES OF ENGRAVING, 1762-1870

1762. A Catalogue of Engravers. By Horace Walpole.
1765. Second Edition.
1794. Another Edition.
1828. Another Edition.
1770. A Chronological Series of Engravers. [Cambridge.]
1785-6. A Biographical Dictionary. By Joseph Strutt.
1810. A Dictionary of Painters . . . Engravers. Anon.
1816. A Biographical Dictionary. By Michael Bryan.
1849. Second Edition.
1853. Another Edition.
1876. Supplement by H. Ottley.
1884-9. Third Edition.
Reprinted 1894, 1899, and 1901-2.
1903-5. New Edition in 5 vols.
1816. History of Engraving upon Copper and in Wood. By W. Y. Ottley.
1828. A Collection of One Hundred and Twenty-nine Facsimiles. By W. Y. Ottley.
1831. Notices of Engravers and their Works. By W. Y. Ottley.
1817. The Bibliographical Decameron. By Thomas Frognall Dibdin.
1809-38. Other Works by T. F. Dibdin.
1824, etc. The Connoisseur's Repertory. By Thomas Dodd.
1826. A General and Bibliographical Dictionary of the Fine Arts. By James Elmes.
1834. History of the Arts of Design in the United States. By William Dunlop.
1853. Biographical . . . Dictionary . . . of Engravers. By S. Spooner.
1865. An Illustrated Edition.
1867. Fourth Edition.
1855. First Century of Italian Engraving. By Francis Turner Palgrave.
1857. The Fine Art Circular and Print Collector's Manual. A. E. Evans and Sons.
1869. Handbook of Engravers of Ornament. By Julian Marshall.

BOOKS on special subjects, such as etching, engraving in mezzotint, etc., will not be described here, but only dictionaries and books dealing with engraving generally: the others are reserved for later chapters.

The previous chapters describe the earlier books, and also, in one or two instances, editions of such earlier books dated after 1762 (*e.g.*, fourth edition, 1770, of "Sculptura-Historico-Technica") and some of the books mentioned herein include editions appearing after 1870 (*e.g.* several editions of Bryan's

Dictionary); as where the first edition comes between 1762 and 1870 (the dates selected for this chapter) all the later editions are likewise described, to avoid confusion.

Dictionaries and Histories are grouped together, because they are so closely allied, and in some cases actually combined, as to make their separation difficult, if not impossible. In the next chapter the later books of this group are described, and, for the same reason (viz., the difficulty of segregation) I have combined with them books relating to the Collecting of Prints.

1762. In this year was published the first edition of "A Catalogue of Engravers" by Horace Walpole from the MSS. of George Vertue.

1765. The second edition was published with the following title:

A | Catalogue | of | Engravers | who have been born or resided in | England; | digested by | Mr. Horace Walpole | from the MSS. of | Mr. George Vertue; | To which is added | An Account of the Life and Works | of the latter. | The Second Edition | "And Art reflected Images to Art"—Pope | Strawberry-Hill | Printed in the year MDCCLXV.

Pp. 140 (Catalogue of Engravers)+14 (The Life of Mr. George Vertue)+20 (List of Vertue's Works)+7 unnumbered of Index. $7\frac{1}{4}$ in. by $9\frac{1}{2}$ in. 9 portraits.

The next edition was the following:

1794. A | Catalogue | of | Engravers, | who have been born, or resided | in England; | digested by Horace Walpole, | Earl of Orford | from the MSS. of | Mr. George Vertue; | to which is added | an account of the life and works | of the latter. | "And art reflected images to art."—*Pope* | London: | Printed by J. Moore, Drury-Lane | for J. Caulfield, T. Coram, and G. Barrett. | M, DCC, XC IV.

Pp. 230+3 unnumbered of index. $4\frac{3}{4}$ in. by $7\frac{3}{4}$ in.

Pages 3 to 8 and part of 9 contain a brief note on engraving and printing.

The names are arranged chronologically beginning with "Thomas Geminus, or Geminie," 1545, and ending with James Green (died 1800).

Pages 189 to 205. Life of Mr. George Vertue. Pages 206 to 230. List of Vertue's works.

This edition contains 18 portraits, but not from the same plates as the preceding.

In 1828 another octavo edition was issued with considerable additions by the Rev. James Dallaway.

It is an interesting book, but of no great value excepting for the biographical notes, and the lists of prints of some of the engravers named—Robert White for instance.

It also appeared as part of vol. iv of Lord Orford's (Horace Walpole) collected works, of which there are several editions. The plates in the latter are the same as in the 1765 edition.

1770. A | Chronological Series | of | Engravers | from the | Invention of the Art, | to the beginning of the | present Century. | Cambridge. [12mo. Printed by J. Archdeacon, Printer to the University.]

This is an interesting little book. The copy in the Print Room in the British Museum is bound up with an imperfect copy of "Repertorium-Sculptile-Typicum." It has a preface of xii pages (4¼ in. by 7 in.), which is principally a brief history of engraving, and which states at the beginning

that the principal design of the following series is to assist the collector in the arrangement of his Prints, and in tracing the art of engraving from its source.

This is followed by 128 pages of names arranged in two series, the first being numbers 1 (Martin Schoen) to 639 (J. Dieu de S. Jean), foreign engravers, the second being numbers 640 (Thomas Geminie *or* Geminus) to 805 (James Green), English engravers.

Then follow several unnumbered pages of index and three folding plates of engravers' marks and monograms, well engraved and arranged in the same order as the engravers' names and with corresponding numbers.

In its day it must have been a useful book.

In my copy, which seems to be in its original binding, Plate I is the frontispiece.

The plates are 4¼ in. by 15½ in. (folding).

1785-6. A | Biographical Dictionary: | containing an historical account of all the | Engravers, | from the earliest period of the art of | engraving to the Present Time; | and | a short list of their most esteemed works, | with the cyphers, monograms and particular marks, used by | each master, accurately copied from the originals| and properly explained, | to which is prefixed, | an essay on the rise and progress of the art | of engraving, both on copper and on wood, | with several curious specimens of the performances of the | most ancient artists, | by Joseph Strutt.

This comprehensive title gives a complete description of the book. The first volume appeared in 1785, the second in 1786. The illustrations are beautifully engraved by the author.

Vol. I, pp. viii-368. 9 in. by 11½ in.

Vol. II, pp. 448.

It also contains several engraved plates of engravers' marks and monograms.

Although entirely superseded by the later dictionaries, it is of great interest, particularly the essay on the art of engraving, which precedes the dictionary proper.

1810. A | Dictionary | of | Painters . . . Engravers | . . . | Biographical Sketches| . . . | To which is added | An Appendix | Comprising the substance of | Walpole's Anecdotes of Painting in England | from Vertue | forming a complete | English School | London.

Pp. lv-484. 4¼ in. by 7 in.

This is an excellent little dictionary.

The introduction of 44 pages is followed by 7 pages of technical terms, the dictionary proper (arranged in double columns), 426 pages, and extracts from Walpole's Anecdotes arranged alphabetically under four titles as follows:

Appendix No. 1. Painters, pp. 427-442.
„ „ 2. Sculptors, pp. 443-449.
„ „ 3. Architects, pp. 450-459.
„ „ 4. Engravers, pp. 460-484.

1816. A | Biographical and Critical | Dictionary | of | Painters and Engravers,| from the | revival of the art under Cimabue | and the | Alledged Discovery of Engraving by Finiguerra, | to the present time. | With the | ciphers, monograms and marks. . . . | Together with | two indexes | . . . | To which is prefixed | an Introduction, | containing | a brief account of the painters of Antiquity. | by | Michael Bryan. 2 vols.

Vol. I, pp. xlix-709. $8\frac{3}{8}$ in. by $10\frac{3}{4}$ in.

Vol. II, pp. 822.

Vol. I has portrait and 5 engraved plates of engravers' marks and monograms.

The second edition was published in 1849 in one volume 8vo, which, according to a note on the back of the title-page of vol. i of the last edition (1903) was revised by J. Stanley; but the "Universal Catalogue of Books on Art" published by order of the Lords of the Committee of Council on Education in 1870 simply mentions this edition as follows:

Another Edition 8vo. London 1849.

and then notes an edition (which is not mentioned in the list on the above-mentioned title-page) as follows:

Another edition, revised, enlarged and continued to the present time, comprising above 1000 additional memoirs, and large accessions to the lists of pictures and engravings, and new plates of ciphers and monograms, by *George* Stanley. Imper. 8vo. London 1853.

In 1877, according to the title-page (1876 according to the list in vol. i, last edition), a supplement of 184 pages was published by Henry Ottley, and the prefatory notice states that fourteen years had elapsed since the edition revised by *George* Stanley appeared, which indicates that either an edition was published in 1863, or else that the supplement was ten years in preparation, the preface being written at its inception and not changed on publication.

The so called third edition was published in parts from 1884 to 1889, and then in two volumes 8vo, revised by R. E. Graves and Sir Walter Armstrong. It contained so much new matter that it must to a great extent be considered a new work.

According to the list it was reprinted in 1894, 1899, and 1901-2.

Finally a new edition, revised and enlarged under the supervision of Dr. George C. Williamson, was published in five volumes; the first appearing in 1903, the last in 1905, fully illustrated, and with several pages of ciphers, monograms and marks at the end of Volume V and many more scattered through the text.

Vol. I, pp. xii-364. $7\frac{7}{8}$ in. by $10\frac{1}{2}$ in. A to C.

Vol. II, pp. x-292. D to G.

Vol. III, pp. xvi-393. H to M.

Vol. IV, pp. xvi-309. N to R.

Vol. V, pp. xviii-425. S to Z.

This is one of the indispensable books to the collector of prints. Few names are omitted, and the lists of works by various artists are valuable though not complete. The biographical notes are full and interesting, and the writer's experience is that he consults this work more frequently than any other. The plates of monograms and marks in this edition cannot be compared with those in the first, the latter being beautifully engraved, and the interesting introduction to the first edition is omitted.

1816. An Inquiry | into | the Origin and Early | History of Engraving | upon| Copper and in Wood | with | an account of engravers and their works | from the | invention of Chalcography by Maso Finiguerra | to the time of | Marc' Antonio Raimondi | by William Young Ottley, F.S.A.

This very important work appeared in two volumes paged consecutively from 1 to 836 with a preface of xix pages and several unnumbered pages of "Table of Contents." (8½ in. by 10¾ in.)

It contains in the first volume a history of wood-engraving in three chapters, and of engraving on metals in two chapters, the sixth chapter containing descriptions of works of the Ancient Engravers of the Florentine School from Baccio Baldini to Robetta.

The second volume contains three chapters, VII, VIII, and IX. Chapter VII deals with the works of Ancient Engravers of the Venetian State and other parts of the north of Italy, from Mantegna to Gio. Antonio da Brescia, and works of unknown engravers distinguished by ciphers and monograms.

Chapter VIII describes the works of the principal engravers of Germany and the Low Countries from the earliest period until the time of Albert Durer and Lucas van Leyden, including the bringing to perfection of wood-engraving by the talents of Albert Durer, Hans Bergmair, and Holbein.

Chapter IX gives the sequel of the engravers of the Italian Schools: Giulio and Domenico Campagnola, Jacomo Francia, Marc' Antonio Raimondi, and a brief conclusion, followed by a general index.

The illustrations are fine copies from rare prints and the second volume contains the following of the Little Passion by Albert Durer, printed from the *original* blocks, preserved in the British Museum: "The Last Supper," "Christ Brought Before Pilate," "Christ Taken Down from the Cross," "The Ascension."

The chapters in which Block-books and works in Niello are respectively described are particularly valuable and interesting.

Mr. Ottley was appointed Keeper of the Prints in the British Museum in 1833, and died in London in 1836. In 1791 (according to Bryan's Dictionary) at the age of twenty he went to Italy, where he remained ten years studying, and collecting works of art.

1831. In this year another book was issued, with the following title:

Notices | of | Engravers | and | their works | being | the commencement of a new

dictionary | which it is not intended to continue | containing | some account of upwards of three hundred | masters | with more complete catalogues of several of the more | eminent than have yet appeared | and | numerous original notices | of | the performances of other artists hitherto little known | By | William Young Ottley, Esq., F.A.S. | . . . . . | London.

Pp. viii+over 200 unnumbered. $5\frac{1}{4}$ in. by $8\frac{3}{4}$ in.

This work was planned on a large scale, but in the "Advertisement" the author states he has

> determined to abandon the undertaking, feeling that in order to complete it according to his plan, more labour would be required than he could resolve to submit to; and a longer continuance of life and health than at his age, perhaps, he might reasonably calculate upon enjoying.

Ottley's most important book is the one first noted, but he wrote or edited several others, including "The Italian School of Design: being a series of fac-similes of Original Drawings by the most eminent painters and sculptors of Italy," 1823; the work next herein noted; and "An Inquiry into the Invention of Printing," which, however, was not published until after his death.

In Mr. Richard M. Hoe's catalogue of his library illustrative of the History and Art of Typography, Chalcography and Lithography, privately printed at the Chiswick Press, London, 1877, is the following item:

> Ottley (W. Y.) 64 Plates of facsimiles of Incunabula, Water-marks, &c., apparently illustrating the proposed history of printing by Mr. Ottley.

1828. A | Collection | of | One Hundred and Twenty-nine | Fac-Similes | of | Scarce and Curious Prints, | by | The Early Masters | of the | Italian, German, and Flemish Schools; | Illustrative of | The History of Engraving, | from the invention of the art, by Maso Finiguerra, in the middle of | the Fifteenth Century; | with introductory remarks | and | a Catalogue of the Plates. | By | William Young Ottley, F.A.S.

This is a beautiful book issued in two forms; one with plates on ordinary paper, the other with the plates on India paper and duplicates of the niello plates printed on tinfoil, so that the latter give a good idea of the original engraved work, excepting, of course, that they are reversed.

The introduction contains "some account of the early use of wood-engraving in Europe, and the invention of Chalcography by Maso Finiguerra," while the catalogue minutely describes the plates.

Pp. xxxvi+xxv+plates. $10\frac{3}{4}$ in. by $14\frac{5}{8}$ in.

1817. The | Bibliographical | Decameron | or | Ten Days Pleasant Discourse | upon | Illuminated Manuscripts | and | subjects connected with | Early Engraving, Typography | and Bibliography | by the | Rev. T[homas] F[rognall] Dibdin.

This beautiful work was published in three volumes, as follows:

Vol. I, vi+ccxxv+410 pages. 6 in. by $9\frac{3}{4}$ in.

Vol. II, 535 pages.

Vol. III, 543 pages.

There are 37 plates, and several hundred illustrations in the text, most of the illustrations being copies of ancient prints.

Primarily this work is a contribution to Bibliography, yet it contains an enormous volume of information relative to wood-engravings and engravings upon copper, principally those which have appeared as book illustrations, and therefore is properly mentioned here.

The Author in the preface claims that "the typographical execution of it has

been rarely equalled and perhaps never surpassed," and it is easy to agree with this observation. The preceding is a reproduction of two pages from volume one.

A footnote on p. iii of the preface states:

It is due to departed genius to state, that a very great portion of the wood-engravings in this work are the production of the late Ebenezer Byfield; who was cut off, in his 26th year, not leaving his superior behind. He just lived to complete the last specimen which was put into his hands. His sister Mary, and his brother John, have executed the greater part of the remainder; but the beautiful specimens at pages 170-2, 177-178 of this first volume, by Mr. William Hughes, will not fail also to receive the approbation of the skilful.

The engravings on copper, both the separate plates and those in the text, and particularly the facsimiles of engravings by the Little Masters, are also beautifully executed and printed. The book should be read the first time without referring to the foot-notes, and then once more, this time referring to each note as it occurs. Like the above, the other works of Dr. Dibdin are primarily of a bibliographical nature, but each of the following is of great interest to the student of the History of Engraving, particularly of the illustrations in early books, and I therefore note their titles.

1809. The Bibliomania | or | Book-Madness: | containing some account of the| History, Symptoms, and cure of | this fatal disease. | In an Epistle addressed to| Richard Heber Esq. |

Pp. iv-87. Vignette from "The Ship of Fools" on title-page.

1811. Bibliomania | or | Book Madness: | A Bibliographical Romance | in six parts. | Illustrated with Cuts. |

Pp. ix-782. Vignette on title-page "Interior of the Bodleian Library."

While this is the second edition of the previous book, it is entirely rewritten and extended. Other editions appeared later.

1810-19. Typographical Antiquities; or The History of Printing in England, Scotland, and Ireland, containing Memoirs of our Ancient Printers, and a Register of the Books printed by them; begun by J. Ames, considerably augmented by W. Herbert, and now greatly enlarged by Dr. T. F. Dibdin, and illustrated with appropriate engravings; comprehending the history of English Literature, and a view of the progress of the Art of Engraving in Great Britain.

Only four volumes appeared, and therefore Herbert's edition is the more desirable.

1814-15. Bibliotheca Spenceriana, a Descriptive Catalogue of the Books printed in the XV$^{th}$ Century and of many valuable first editions in the Library of George John Earl Spencer, K.G.

4 vols. Imp. 8vo.

1822. Ædes Althorpianæ, or an account of the Mansion, books, and pictures at Althorp, the residence of George John Earl Spencer, K.G. To which is added a supplement to the Bibliotheca Spenceriana.

2 vols. Imp. 8vo.

1823. A Descriptive Catalogue of the books printed in the fifteenth century, lately forming part of the library of the Duke di Cassano Serra, and now the property of George John Earl Spencer, K.G. With a general index of authors and editions contained in the present volume, and in the Bibliotheca Spenceriana and Ædes Althorpianæ.

Imp. 8vo.

The books from the Althorp Library noted in the volumes mentioned were purchased from the late Earl Spencer by Mrs. John Rylands, and are now in the John Rylands Library, Manchester, built, equipped and presented to the City by Mrs. Rylands as a memorial to her deceased husband. Pasted on the inside of one of the covers of a book in this collection is the unique and celebrated "St. Christopher," being the earliest known dated wood-cut, and inside the other cover of the same book is another celebrated print, "The Annunciation." The collection of block-books is particularly fine.

1821. Bibliographical, Antiquarian and Picturesque Tour in France and Germany.

3 vols. Roy. 8vo.

Contains numerous fine plates, and also illustrations in the text.

1838. Bibliographical, Antiquarian and Picturesque Tour in the Northern Counties of England and Scotland.

2 vols. Roy. 8vo.

Contains upwards of 100 plates, facsimiles of early prints, portraits, etc.

Dr. Dibdin published a few other works, but it is not necessary to note them here.

1824 etc. The | Connoisseur's | Repertory | or | a Biographical History | of | Painters, | Engravers, Sculptors and Architects | with an account of their works | from the | Revival of the Fine Arts | in the | Twelfth Century, to the end of the Eighteenth.| Accompanied by | Explanatory Tables | of their Ciphers, Monograms and Marks.| By Thomas Dodd.

The volumes are undated, but the Introduction is dated Dec. 13 1824. Some of the tables in Vol. I are dated Jan. 1 1825.

Unfortunately only six parts or volumes were published, the last name noted being "A. Barraduccio." The Tables of Monograms are beautifully engraved. The title is as above given, but on the original paper cover it is "The Connoisseur's Repertorium."

It was announced that the work would consist of from thirty to forty parts, of which about four would be issued annually: each part to contain on an average 250 pages of letter-press in duodecimo and four engraved explanatory tables of cyphers of artists. Price *7s. 6d.* each part. 250 copies to be on superior paper in octavo, on one side of the leaf only: price *15s.* each part.

The large-paper edition has a different title beginning "The | Connoisseur's| Repertorium," | the imprint is Manchester and the date, 1825.

Mr. Dodd's manuscripts are now in the British Museum.

The Introduction is important, and I quote it in full, as follows:

## INTRODUCTION

In presenting the Work to the Public, I consider it requisite that I should briefly offer some remarks as connected with its origin, the substance of its contents, and the peculiar qualities it possesses over the combined systems, or compilations of other works, which come under the denomination of the Biography of Artists. A quarter of a century has now elapsed since I commenced my researches into the personal history of Artists, and the investigation of their works. With a mind zealously alive, in my youthful career, to the observation of works of art, my attention became fixed to their perfection, and my greatest pleasure consisted in their contemplation.

In this delightful pursuit, the productions of the engraver's art were the primary source from whence I derived my instruction. Prints were to me a fascinating attraction, which I could in no way resist, and the impulse of my inclination was such as led me to investigate with minute curiosity their distinctive merits, and the methods adopted in their execution also impressing on my memory the names of such artists, whose operative skill appeared to me pre-eminently striking.

The prevailing beauty which I discovered in many of these products of art, often elicited my powers into action, by attempting to imitate them with a pen or pencil. By study, perseverance, and practice, I so far succeeded as to become tolerably efficient as a draughtsman, which enabled me to measure more distinctly the prevailing merits of such productions as particularly excited my admiration. I then felt a strong desire to gather what information I could obtain of the personal history of such painters and engravers whose names I found affixed to those prints

which I had accumulated. With this in view, I formed a collection of books, whose titles of contents professed, in one degree or the other, to develope all those points of information which I was so desirous to acquire. Of these, the principal then in existence in the English language, were Pilkington's Dictionary of Painters, Lord Orford's Anecdotes of Painting and Engraving in England, and Strutt's Dictionary of Engravers.

With these and other compendiums thus formed, I applied myself with earnest solicitude, referring to the notices of such painters and engravers whose names were affixed to prints in my possession; however, in innumerable instances, I discovered that scarcely one half of the names of the artists in question had ever been recorded, and frequently where they had, the accounts of many were exceedingly indefinite and erroneous, on many essential points.

This led me to conceive that one universal historical record of artists, made to embrace the substance of such compendiums as I had formed, and adding to them accounts of different painters, with lists of prints, which had been engraved from their pictures, would prove a desideratum, especially to those who sought amusement either in the contemplation, or the study of the Fine Arts.

In the year 1797, I became an extensive dealer in prints, and more especially of that class which come under the denomination of the works of the early masters of the different schools.

The whole bent of my study was now directed to the examination of every piece which came within my accession, in noting down particulars concerning them and the artists who produced them. By this mode of adoption, in due time I increased the list of engravers full two-fold with that of Strutt's Dictionary; and also nearly so in proportion, as regards the notices of painters in Pilkington's Dictionary.

Of the works of excellent engravers, and of professors of painting, who had in their time made etching a part of their amusement, I sketched something bordering on complete lists of their chalcographic productions, marking at the same time all the variations, and peculiarities of impression which I met with, and firmly impressing on my memory the distinguishing perfections and style of every such artist, as well as their peculiar marks, or abbreviated signatures of their names. The books which had hitherto been published, with the intention of unravelling this mystical point of enquiry, were all formed on the basis of those of Florent le Comte, and Professor Christ, and adhered strictly to all their incorrect forms and unsatisfactory exemplifications. However, the improved and instructive works of Huber, Bartsch, Ottley, and Bryan, progressively appeared, all of which had different objects in view, fixing their attention on one particular point of investigation or illustration.

That of Huber professes to give the memoirs of engravers of ability, whilst it briefly details the leading examples of each. Bartsch, in the first five volumes of his Peintre Graveur, confines his remarks to those painters who had practised etching, and amply describes those prints, which each of them had respectively produced. The continuing volumes published by him, revert to the history of the early German and Italian engravers, of whose works he gives very copious and descriptive catalogues, with facsimiles of the signatures applying to each, and ascertains with far more certainty, the correct signification of a considerable number of those which had not previously been exemplified. Mr. Ottley enters generally into the enquiry on the origin of engraving, and chiefly applies himself to the very early period in which the art flourished, and describes the productions of those engravers who had at that epoch distinguished themselves by their skilful operations in this branch of art.

About the same time appeared the Biographical and Critical Dictionary of Painters and Engravers, by Mr. M. Bryan, a work which added considerably to the general history of painters, as this author has quoted extensively from Lanzi, one of the most copious and able of modern writers on this subject, and which more especially applies to the illustration of the Italian schools of art. But with regard to the notices of engravers, which Mr. Bryan has incorporated into his

history of painters, under one alphabetical arrangement, these will be found to be scarcely more comprehensive than those which Mr. Strutt has adduced, with the exception of the addition, in some cases, of abridged lists of their productions, which he has chiefly extracted from catalogues. In short, the inference is, that Mr. Bryan's book would have been preferable if he had confined his history to painters alone, in which department he was so fully competent, from his general knowledge of pictures. As I have adverted to the principal and most useful books of reference on the subject of which I treat, it now remains with me to introduce to public opinion the general plan on which I form the basis of my extensive researches, and what I consider as essential improvements on the system adopted by other compilers of the history of artists.

In the first place, independent of the general notices of artists, which I trace on record in the one or the other of a great number of their biographers, I introduce a very extensive addition of memoirs of artists, which do not appear in any, but whose names and other particulars concerning them, I derive from their engraved portraits, or from prints bearing their signatures, either as relates to them as designers, painters, or engravers.

With respect to the personal history of such artists as I find recorded by preceding biographers, I have deemed it requisite to recompose the whole of them in some degree, so as to concentrate the essential particulars regarding them individually, and to incorporate such remarks and corrections as my judgment or experience dictated: and in most cases specifically to point out the repositories wherein some fine examples of their distinctive operative talents are preserved. With the notices of painters, sculptors and architects, I annex brief lists of such prints as I find have been transcribed by the engravers' skill from their best productions; a system which hitherto has been but faintly or partially adopted by other writers, although of infinite utility to all whose curiosity or admiration is excited by the noble productions and fabrics which have emanated from the painter, sculptor and architect. This appendix to their works, serves to stamp with a conclusive authenticity the original source from whence their distinctive productions have severally sprung. It moreover presents or renders familiar to the general understanding, the style, manner, and the nature of the compositions of each artist respectively; and it must be admitted that a collection of prints thus formed from the productions of any one master, at once presents to our view the elements of his genius or the grand traits of his capacity.

To the memoirs of engravers, to which my work also applies, it will be discerned, by comparison with any one other publication on this subject, that I have increased the list two-fold: and I have contributed most extensively to their general history, eulogised their talents whenever transcendant, and have pointed out such pieces as create unusual interest in their contemplation, either as regards their prevailing merit, or the subjects represented by them severally. To which I have added lists of their works, more copious and defined than any other commentator has hitherto produced.

The next improvement, in a work of this nature, is in the principle which I have adopted in the printing of it, by confining the memoir of each artist to itself. To effect this, it is obvious that each article must commence with a fresh page. Therefore, to avoid an unnecessary consumption of paper, it was requisite to resort to a duodecimo size. Secondly, I thought it advisable to print a small number of copies on a larger paper, printed on one side of the leaf only. This plan, affording all the varieties of arrangement, to suit the convenience of every person engaged in the captivating amusement of forming or arranging a collection of prints to coalesce with their different pursuits. It is well known that different collectors of prints have different objects in collecting, and different principles in the formation of such collections. One person prefers an alphabetical order of arrangement, a second a chronological one; a third a division into schools of art; a fourth, to illustrate by prints the memoirs of the painter; while a fifth forms his collection under the head of engravers; a sixth fixes his attention to engraved portraits only; while a seventh regards the talent of some favourite master, which yields to him

inexpressible delight in the contemplation of his works. It is thus perceptible, that the octavo copies of this work are made to answer every end and purpose here recited. The order of publication being alphabetical, governed by the surname of each artist, renders it the most easy of reference to all. Nevertheless, the form admits of an arrangement into chronological periods, also into distinct schools of art; and a division may be made of the whole four professions, forming thus, distinctly, a history of painters, engravers, sculptors, and architects.

The duodecimo edition, independent of its ready reference, is doubly convenient, as it admits, by its portable size, of a single volume being placed in the pocket, while occupied in the pursuit of collecting the works of any master therein noticed.

The octavo copy, on the other hand, admits of being laid down on paper of increased size, in order to receive such prints as illustrate the text; secondly, if interleaved, it then serves as a book to enter annotations against each master, and to record such additional prints as may occur to the notice of the collector.

The remaining feature of improvement in this work, when compared with other works on this branch of enquiry, lies in the annexed tables of the exemplification of the cyphers, monograms, and abbreviated signatures of artists.

If we inspect all former works on this subject, produced from the middle of the seventeenth century to this time, with the few exceptions of those of Bartsch, Ottley and Bruillot we find them all following the erroneous dictations of their predecessors. Bartsch, however, corrected and considerably added to their elucidation; Ottley has to some extent followed the track of Bartsch, while Bruillot, of Munich, has been indefatigable in his research, and gives the exact resemblance of all those which have met his observation, and has extended their definitions to a considerable extent; but on the other hand, his divisions of reference are on such a principle as to render it exceedingly tedious and troublesome.

Previous to the publication of this work of Bruillot, I had for a length of time devoted my attention to this intricate branch of enquiry, and had collected from every source, one general arrangement of the whole, which I drew with scrupulous accuracy, and rendered as far as possible the correct signification of each.

In this avocation, which is almost equal to the solution of hieroglyphics, I corrected several of the definitions previously given by other writers, and also discovered the correct interpretations of many cyphers, which had hitherto remained unexplained. In the construction of my work, I was anxious to connect with it this department of enquiry, in its full extent, and to form the whole on such a principle as to render it simple and familiar to every capacity. With regard to the tables of cyphers, I devised several systems or plans, but found none more eligible than that which now accompanies this work;—the reference is easy, and the solution is prompt.

To the Amateurs of the fine arts, I consider these tables, forming one general analysis of the monograms or abbreviated signatures of artists, will be found to surpass all others hitherto framed, tending as they do, to facilitate enquiry, and afford edification to all who seek refinement and pleasure in the study and contemplation of works of art.

Having now fully represented and explained the practical purposes of this work, I submit it to public scrutiny; at the same time claiming the indulgence of the reader for my defects as a writer. In my diction, I have rather aimed at making myself clear and comprehensive than attempted to adorn it by metaphorical phrases, or sublimity of expression. My chief object is to impart that information which by infinite study and perseverance, I have obtained.

To those persons whose accomplishments and refined ideas are susceptible of the importance and useful applications of the fine arts, and the high perfection to which they have attained, it will not be necessary to plead for the introduction of such a work as the present; as to them its general utility will be apparent.

To those individuals whose pursuits or avocations apply to any one branch of art, science, or the various products of manufacture, it is presumed that it will not prove less useful.

To dealers in pictures, prints, books of prints, and other articles of *vertu*, to which this work applies, it will be found to be the most complete compendium ever formed, for their reference, instruction, and benefit.

To the Governors of the Royal Institution for promoting the advancement of the fine arts, literature, and science, in Manchester, to whom this work is dedicated, as a tribute due to their zeal and liberality, in cherishing their influence in the heart of the British Empire, it is conceived that a work thus calculated to diffuse knowledge on subjects which give energy to genius, pleasure to the imagination, and refinement to the understanding, which the transcripts of the engraver's art, in their union, so materially contribute to disseminate, will merit their approbation, sanction and patronage.

**PROPOSALS**

FOR PUBLISHING, BY SUBSCRIPTION,

A

**HISTORY**

OF THE RISE AND PROGRESS OF THE

**Arts of Design,**

IN THE

**UNITED STATES.**

**BY WM. DUNLAP,**

*Author of the "History of the American Theatre."*

To trace the progress of Painting, Sculpture, Engraving, and Architecture, in our country, and bring before the Public a connected series of facts, respecting the lives and fortunes of those individuals, whether native or foreign, who have exercised any of these arts in the United States, appears to be an undertaking, which, if executed with moderate abilities, and a strict regard to truth, will form a portion of American History both entertaining and instructive.

The materials collected by the author of this work, will be chronologically arranged, from the early days of our existence as colonies to the present time. To rescue from oblivion or misrepresentation the names of our earlier Artists, and to record the effects produced by the visits of foreign Professors to our shores, appear to be subjects of sufficient interest to command the attention of our citizens generally:—to the great body of Artists now exerting their talents in the Republic, it is a species of knowledge that seems indispensable.

The most ample Biographies of all known Artists, native or foreign, who have exercised their professions in this country, will be given. And when we recur to the names of those who with West, Copley, and Stuart, have passed away, and to the brilliant constellation which now adorns the United States, it will be seen that the biographical portion of the work will be as extensive, and as much varied in character, as the most eager thirst for this species of knowledge or entertainment can desire.

The writer of this work has had personal knowledge of most of the Artists who will be the subjects of its pages, from West and Copley to the men of the present day. Information and assistance have been liberally furnished from the best sources. Those most conspicuous in our literature and arts, have most freely aided the author. This enables him confidently to promise such a collection of facts on the subjects of which he treats, as could not be submitted to the public from any other pen.

The worth of the work will principally consist in its authenticity. Opinions advanced may be valuable; historical accounts of pictures curious; personal narratives interesting; but facts shall be undeniable—and of such importance to the history of the country, that it would be incomplete without them; for it is presumed, that the history of those arts which civilize mankind, and embellish society, form an essential portion of the history of all nations.

TERMS.—The work will be printed on good paper, and with fair type, in two volumes, octavo, each containing not less than 400 pages. Price, in boards, $5 the set, payable on delivery.

| SUBSCRIBERS' NAMES. | RESIDENCE. | COPIES. |
|---|---|---|

1826. A | General and Bibliographical | Dictionary of the Fine Arts | . . . by James Elmes M.R.I.A. Architect | . . . London 1826.

This contains articles on engraving in its various branches and many bibliographical notes: these notes being more interesting than the articles themselves.

Unnumbered pages (about 800). $5\frac{1}{4}$ in. by $8\frac{5}{8}$ in.

1834. History | of the | Rise and Progress | of the | Arts of Design | in the United States | by William Dunlap | . . . | New York | . . .

The prospectus, reproduced on page 62, was issued by Mr. Dunlap relative to this book, of which he was to be the publisher as well as the author.

The book was issued in two volumes in 1834 with the title-page here shown.

Vol. I, pp. viii+9-435. $5\frac{3}{4}$ in. by $9\frac{1}{4}$ in.

Vol. II, pp. viii+1-480.

It is of particular importance in that it is the earliest book of its kind published in America. The prospectus shows its scope. In the preface the author states that when he undertook the task he had no notion of the importance or magnitude of what he had undertaken, and then says:

It has grown upon me; and but for the interest which has been taken in the subject by the most enlightened men of our country I could not have accomplished as much as I now place before the public. To name those who have assisted me would be to name the best of our artists and of our authors.

I publish by subscription, because I need the immediate return of the cost of publication. I am my own publisher because I wish to have the sole control of the work. I know my intentions are good, and that I have done the best in my power to fulfil them.

To those who have assisted me in the work I dedicate it with thanks.

The eighth chapter gives a short and not very accurate sketch of the history of engraving, the implements used, and biographies of early American engravers from Nathaniel Hurd to William Rollinson, and including Paul Revere, Amos Doolittle, Peter R. Maverick and many others.

HISTORY

OF THE

RISE AND PROGRESS

OF THE

ARTS OF DESIGN

IN THE UNITED STATES.

BY WILLIAM DUNLAP,

Vice President of the National Academy of Design, Author of the History of the American Theatre,—Biography of G. F. Cooke,—&c.

IN TWO VOLUMES.

VOL. I.

NEW-YORK:

GEORGE P. SCOTT AND CO. PRINTERS, 72 ANN STREET

1834.

1853. Biographical and Critical Dictionary of Painters, Engravers, Sculptors and Architects, by Shearjashub Spooner, A.B., M.D.

In this year Dr. Spooner published the first edition of his "Biographical and Critical Dictionary." Other editions were published later with slightly different titles.

The title of the fourth edition published in 1867 is as follows:

A | Biographical History | of | The Fine Arts, | being Memoirs of | the lives and works of eminent | Painters, Engravers, Sculptors | and | Architects, | from the earliest ages to the present time. | Alphabetically arranged and condensed from the best Authorities. Including the works of | Vasari, Lanzi, Kugler, Dr. Waagen, Bryan, Pilkington, | Walpole, Sir C. Eastlake, and Mrs. Jameson. | With Chrono-

logical Tables of Artists and their Schools, Plates of Monograms, etc. | by | S Spooner, M.D. | Fourth Edition | . . . | New York | . . . | 1867.

The first volume contains 63 pages ($6\frac{3}{4}$ in. by $10\frac{1}{4}$ in.) of History of Painting, Engraving, etc., tables of terms used by writers on the Fine Arts, names of Artists, names *acquired by* distinguished Artists, list of copyists and imitators, and a condensed bibliography; followed by 24 plates of monograms, etc., and 501 pages of text, the second volume continuing the paging to 1150. There are many monograms in the text, in addition to the plates.

Not only has the author an extraordinary name, but he has produced an extraordinary book, and by far the best of its kind, until the appearance of the last edition of Bryan's Dictionary.

The edition of 1865 contains 100 portraits.

In 1853 Dr. Spooner published another book entitled, "Anecdotes | of | Painters, Engravers, | Sculptors and Architects | and | Curiosities of Art," in three small volumes. It passed through more than one edition, but is not of great value, though interesting.

He also published the American edition of Boydell's Illustrations of Shakespeare. He spent but one evening out of his study during the six years he was engaged in this work, excepting Sundays. Also he purchased in Paris all the coppers (522 in number) of the "Musée Français" and the "Musée Royal" with a view to their restoration, and re-issue, and in 1854 wrote "An appeal to the People of the United States in behalf of Art, Artists, and the Public Weal" (published in pamphlet form), the object of which was to create a public sentiment in favour of this enterprise. His books cost him much more than he ever hoped to regain, and he was proud of what he had accomplished. As stated by him in a foot-note in one of his pamphlets:

> His reward is the consciousness of having done something toward awakening a love for, and an interest in art and artists, and that he will leave to his country-men, for their delight and instruction, so many world-renowned and world-approved specimens of the highest art.

1855. Essay | on the | First Century of Italian Engraving | Dedicated to Manuel John Johnson, Radcliffe Astronomical | Observer, Oxford, By his Affectionate Friend | Francis Turner Palgrave.

This interesting essay is found on pages 517 to 556 inclusive of the second volume of the third edition of "Handbook of Painting. | The | Italian Schools. | Translated from the German of Kugler, by a Lady | Edited, with notes | By Sir Charles L. Eastlake, F.R.S., | President of the Royal Academy | . . . | London."

A valuable contribution to the subject.

1857. The Fine Art Circular | and | Print Collector's Manual. | Catalogue | of nearly | Six Thousand | Etchings and Engravings | by | Artists of every School and Period | . . . | With the size and Price of each Print, and references to the Works of those | authors who have made the art of engraving their study | . . . | A. E. Evans & Sons 403 Strand | London | With an Appendix | consisting of a catalogue raisonnée [*sic*] of nearly 400 prints | unknown to Bartsch.

While the first part of this volume is merely a dealer's sale-catalogue it is of special value due to the large number of prints mentioned and the details given in connection therewith. The title-page is undated.

The Appendix has a separate title-page as follows: "Additional Notes to 'Le Peintre Graveur' of Bartsch. A Descriptive Catalogue of nearly four hundred Engravings (unknown to Bartsch at the period of the publication of his invaluable work) by Artists of whose Works he has given a detailed account. Compiled by A. E. Evans & Sons, 1857, London, 403 Strand."

These notes follow the method of Bartsch, but are in English. They are of interest and importance.

Pp. 260, Appendix pp. 50. $5\frac{3}{8}$ in. by $8\frac{1}{4}$ in.

The volume is quite scarce. My copy has bound up with it a "Catalogue | of| Books of Prints, Illustrated Works, | Galleries of Pictures, Sceneries, | Pictorial Topographical Works, | collections of | Prints, Etchings and Drawings, | Emblems, Early woodcuts &c. | E. & A. Evans. | 403 Strand, London, W.C." No date. 87 pages ($5\frac{3}{8}$ in. by $8\frac{1}{4}$ in.), 2,887 items; also, four pages entitled "Notes on Sales of Prints," giving prices, with comments, on some of the items in the sale of prints belonging to Col. Durrant.

Twelve years elapsed before another book was published properly belonging to this chapter, as follows:

1869. Handbook | of | Engravers of Ornament | Produced for the | Use of Schools of Art; and Generally, for Public | Instruction | By Julian Marshall | London. . . .

Pp. viii-39. $5\frac{5}{8}$ in. by $8\frac{1}{4}$ in.

It is a publication of the South Kensington Museum and is of importance from the standpoint of engravers of ornament, and therefore fully described in Chapter XXIII (2), but it is also important as a book of engravers' marks and monograms, and therefore it is mentioned in Chapter XVIII (3). It is mentioned here as it is a dictionary of names (with biographical notes) of the engravers of ornament. It is very scarce.

## CHAPTER V

# DICTIONARIES, HISTORIES, AND BOOKS ON PRINT COLLECTING, AFTER 1870

1871. The Wonders of Engraving. By Georges Duplessis.
1872. The Origin and Antiquity of Engraving. By W. S. Baker.
1875. Second Edition.
1872. Ariadne Florentina. By John Ruskin.
1873. Painters . . . Engravers and their Works. By C. E. Clement.
1901. Sixteenth Edition.
1874. An Introduction to the Study & Collection of Ancient Prints. By W. H. Willshire.
1877. Second Edition.
1874. A Dictionary of Artists of the English School. By Samuel Redgrave.
1878. New Edition.
1875. American Engravers. By W. S. Baker.
1879-83. Catalogue of German and Flemish Prints in the British Museum. By W. H. Willshire.
1880. The Print Collector. By J. Maberly. Edited by R. Hoe, Jun.
1886. Introduction to a Catalogue of Early Italian Prints in the British Museum. By Richard Fisher.
1890. Engravings and their Value. By J. H. Slater.
1896. Second Edition.
1900. Third Edition.
1903. Reprinted with modifications.
1893. History of Engraving in England. By Louis Fagan.
1893-6. Index of Artists. By Lionel Cust.
1894. The Masters and Masterpieces of Engraving. By W. O. Chapin.
1897. Fine Prints. By Frederick Wedmore.
1905. Second Edition.
1910. Third Edition.
1901. The Print Collector's Handbook. By Alfred Whitman.
1902. Second Edition.
1903. Third Edition.
1905. Early Engraving and Engravers in England. By Sidney Colvin.
1906. Engraving and Etching. By Dr. Fr. Lippmann. Translated by Martin Hardie.
1906. The Old Engravers of England. By Malcolm C. Salaman.
1908. The First Century of English Engraving. By the same Author.
1906. Chats on Old Prints. By Arthur Haden.
1907. Second Impression.
1909. Third Impression (Second Edition).
1907. American Engravers. By D. McN. Stauffer.

1908. How to Appreciate Prints. By Frank Weitenkampf.
Later Editions.
1908. A Short History of Engraving and Etching. By A. M. Hind.
1908. The History of Engraving. By Stanley Austin.
1909-10. Catalogue of Early Italian Engravings . . . British Museum. By A. M. Hind and Sidney Colvin.
1898. A Florentine Picture-Chronicle. By Sidney Colvin.
1910. The Golden Age of Engraving. By Frederick Keppel. Various editions.
1911. Print Restoration. By Maurice James Gunn.
Also a number of Pamphlets with various dates.

AS stated in the previous chapter, books treating of special subjects, such as etching, wood-engraving, etc., are reserved for special chapters, and only dictionaries and books dealing with the subject of Print Collecting, or the *general* history of engraving are noted herein. Books on Print Collecting are included as they are more or less historical, and many of them contain lists of artists and their engravings, arranged in a manner similar to dictionaries. This necessity for grouping will not obtain in subsequent chapters, but herein and in preceding ones it has been inevitable.

With the exception of the "Print Collector's Manual" (Evans), the "Handbook of Engravers of Ornament" (Marshall), and certain editions of Bryan's and Spooner's dictionaries, no book of importance appeared in England or America relating to Print Collecting, or the History of Engraving, between 1844 (when the first edition of "The Print Collector" by Maberly was published) and 1871. In this latter year the English translation of "Les Merveilles de la Gravure," by M. Georges Duplessis, was published in London, the original having been brought out in Paris in 1869, and it is with this translation that I begin this chapter.

1871. "The | Wonders | of | Engraving | by | Georges Duplessis | ... | London." Pp. x-338. 5¼ in. by 7¾ in.

This is a translation, as above stated, of "Les Merveilles de la Gravure," and is illustrated with ten reproductions in autotype, and thirty-four wood-engravings by P. Sellier. It is a history of engraving, with chapters on the origin of engraving, engraving in Italy, Spain, the Low Countries, Germany, England, and France, and a final chapter on the various processes, from engraving on wood to photography. The part relating to the mechanical processes has long been superseded by the great improvements made in the forty years since the translation appeared. The illustrations are excellent.

It mentions between five and six hundred engravers, and is indexed by engravers' names. The translator in the prefatory note rightly claims that the author has scarcely done justice to England, many of the most illustrious names being unnoticed, whilst others are brought into undue prominence. Nevertheless it is well worth reading and may be considered one of the classics on the subject of engraving.

1872. The Origin | and | Antiquity of Engraving, | with | some remarks | on the | Utility and Pleasures of Prints | . . . | Philadelphia | . . . [By W. S. Baker.]

This little book of sixty-two pages (6 in. by 9 in.) was, as stated by the author in the preface, originally intended to be privately distributed, but was deemed of sufficient importance to warrant a more extended circulation. He then says:

> It is a simple tribute to that educational influence, which may be exacted by well-chosen prints, and the only regret is, that I have not succeeded in rendering it worthy of the subject.

It is a most interesting essay by the accomplished author of "The Engraved Portraits of Washington."

In 1875 another edition was published, this time in Boston, with heliotype illustrations.

1872. Ariadne Florentina. | Six lectures | on | Wood and Metal Engraving| . . . | given before the University of Oxford | in Michaelmas Term, 1872 | by | John Ruskin, LL.D. | . . . | Sunnyside, Orpington Kent 1876.

Pp. 266. $5\frac{5}{8}$ in. by $8\frac{7}{8}$ in.

Soon after these lectures were delivered they appeared in print and many editions have been published. They first appeared in six parts. Part I in 1873, Parts II, III and IV in 1874, Parts V and VI in 1875, and the Appendix in 1876. The chapters or lectures are as follows:

Lecture I. Definition of the Art of Engraving.
II. The relation of Engraving to other arts in Florence.
III. The Technics of Wood Engraving.
IV. The Technics of Metal Engraving.
V. Design in the German Schools of Engraving. (Holbein and Dürer.)
VI. Design in the Florentine Schools of Engraving. (Sandro Botticelli.)
Appendix. Article I. Notes on the Present State of Engraving in England.
„ II. Detached Notes.

The best editions are well illustrated with reproductions of early German and Florentine prints. It is interesting to note that Ruskin at one time owned the drawings of the Florentine Picture-Chronicle hereinafter, in this chapter, described, and from him they were acquired by the British Museum.

1873. Painters, Sculptors, Architects, | Engravers | and their works. | A Handbook. | by | Clara Erskine Clement. | . . . | with Illustrations and Monograms| Boston and New York.

This book was first copyrighted in 1873, then in 1881 and again in 1901, the latter being the sixteenth impression. This last edition has list of authorities, introduction, chronological tables of the principal painters of the Italian School, also of the Flemish, Dutch, German, Spanish, French, and English Schools, an illustrated dictionary of artists and their works, an appendix to the same, index, list of artists,

authors, amateurs, etc., and an index of places. It is an excellent book and contains a large amount of information not found in Bryan. Unfortunately it contains many errors.

Pp. xliii-681. $4\frac{7}{8}$ in. by $7\frac{5}{8}$ in.

1874. An Introduction | to | the Study & Collection | of | Ancient Prints | by | William Hughes Willshire M.D. Edin. | . . . | London.

Pp. xi-569. $5\frac{5}{8}$ in. by $8\frac{1}{2}$ in.

This is one of the most important books on the subject. The contents are as follows:

Chapter I. Engraving in Ancient Times.
II. Engraving from the 13th to the 15th century.
III. Processes of Engraving.
IV. Advice on commencing the Study and Collection of Ancient Prints.
V. Schools of Engraving.
VI. Wood-Engraving to the Time of Albert Dürer.
VII. Wood-Engraving from Albert Dürer to the 17th Century.
VIII. Southern Schools of Wood-Engraving.
IX. Masters of the style termed "Chiaro-scuro."
X. Engraving on Metal. German School.
XI. Engraving on Metal. Dutch and Flemish Schools.
XII. Engraving on Metal. French and English Schools.
XIII. Etchers of the Northern Schools.
XIV. Manière Criblée.
XV. Nielli.
XVI. Engraving on Metal. Italian Schools.
XVII. Engraving on Metal. Marc Antonio and School.
XVIII. Etchers of the Italian School.
XIX. Mezzotints.
XX. Examination and Purchase of Ancient Prints.
XXI. Conservation and Arrangement of Prints.

It also contains some interesting notes in an appendix, a Bibliography of 79 books, and a table of Monograms and Ciphers.

Chapters IV, XX, and XXI are of particular interest to the novice, and the book as a whole is of great value.

The only illustration is the frontispiece—the Saint Christopher of 1423.

The second edition, revised and enlarged, was published in two volumes in 1877. It contains the same number of chapters as the first, but with much additional matter, also seven appendices, a chronological table of some of the more important events in the History of Early Engraving and Typography from 844 to 1650, a table of 96 monograms, marks and ciphers, two plates of water-marks, seven plates of collectors' marks and names, a bibliography of 97 books, with an analytical table of subjects and several interesting illustrations.

The second edition is distinctly better than the first, and, being in two volumes, is more convenient to handle.

Vol. I, pp. xx-373. 6 in. by 9⅛ in.

Vol. II, pp. viii-305.

1874. A Dictionary of Artists | of the | English School. | Painters, Sculptors, Architects, Engravers | and Ornamentalists | with notices of their lives and works,| by | Samuel Redgrave | . . . | London.

Pp. vii-473. 5⅜ in. by 8½ in.

In the preface the author states:

> The present work appears to be the first to combine in a dictionary form, some account of the Artists of the English School exclusively, and to include the Painters, Sculptors, Architects, Engravers, and Ornamentalists; and the number who have been thought deserving a place is probably ten times greater than will be found in any other work. The materials have not only been collected from all the ordinary sources of reference, but much information has been sought in out-of-the-way places, and has been the result of private and personal inquiries.
>
> The aim of the Compiler has been to include the name of every artist whose works may give interest to his memory, whether to the lover of art, the art-collector, or the antiquary. The limitation to the Artists of the English School has not been followed so strictly as to include only those born in this country. Many foreign artists who came to England in their youth, learnt their art here, practised it here, and died here, could not be omitted; nor could, indeed, some others whose title to insertion may not be so clear. But in every case foreign artists who held any public appointment or employment here, or who have been connected with the art institutions of the country, have been included; though, in taking this course, it is not necessarily intended to claim such artists as of the English School.

This volume is the standard dictionary of English artists, and is well arranged and compiled.

1875. American Engravers | and | their works | by | W. S. Baker | . . . | Philadelphia.

Pp. x+11-184. 5⅛ in. by 7⅛ in.

This, like "The Origin and Antiquity of Engraving" hereinbefore noticed, is by the author of the well-known "Engraved portraits of Washington" and until Mr. Stauffer's work was published by the Grolier Club in 1907, was the only book on the subject of American Engravings.

It contains a list, with short biographies, of nearly a hundred engravers, and descriptions of their principal works.

Although entirely superseded by Mr. Stauffer's book, for over thirty years it was very useful.

1879-83. A Descriptive | Catalogue of Early Prints | in The | British Museum| Vol. I | German and Flemish Schools | By William Hughes Willshire, M.D. Edin.| London | . . .

The first volume, pages xii-348, 6¼ in. by 10 in., was published in 1879 with an introduction dealing briefly with early engraving, and minute descriptions of early German and Flemish prints, both from metal and wood, but principally cut in relief. It also contains ten excellent illustrations mostly of prints in the Manière Criblée. There are several brief introductions to the various sections.

The second volume (published 1883), pages xi-499, is similar to the first, but dealing with prints from metal plates cut in intaglio. It has twelve illustrations.

They are valuable and interesting books.

1880. The | Print Collector, | An Introduction to the Knowledge | necessary for forming | a collection of Ancient Prints. | By J. Maberly. | With an Appendix containing | Fielding's treatise on the Practice of Engraving. | Edited, | with notes, an account of | contemporary etching and etchers | and a Bibliography of Engraving| by | Robert Hoe Jr. | New York.

This book was published by Dodd, Mead and Company, New York, in 1880 (copyrighted 1879), in two editions; that on large paper being limited to fifty copies, and there was one copy printed on vellum. It contains a number of interesting illustrations, being some original etchings, and heliogravure copies of rare prints.

In addition to the subject-matter mentioned in the title, it contains a list of "Durer's Engravings on Copper, and Etchings," and "the whole etched work of Rembrandt." The Durer list gives the numbers of Heller and Bartsch and the Rembrandt list the numbers of Gersaint, Yver, Daulby, De Claussin, Bartsch, Blanc, and Wilson.

The Bibliography is excellent, being extensive in its scope and well annotated.

Unfortunately it is quite rare. It is one of the best books published for the Print Collector, containing, as it does, the whole of Maberly's work, Fielding's technical treatise, and a good Bibliography, as well as the other valuable features hereinbefore mentioned.

Pp. viii-350. 8¾ in. by 11 in. (large paper). The size of the small-paper edition is 6½ in. by 9 in.

1886. Introduction to a Catalogue | of the Early Italian Prints in | the British Museum by | Richard Fisher | . . . | London.

This is a volume of 470 pages, 6½ in. by 10 in., published by the Museum Trustees. The catalogue of Mr. Fisher's collection, privately printed by him, is described in another chapter.

As stated in the volumes of Messrs. Colvin and Hind, published in 1910, as hereinafter noted:

"About 1880 and the following years the whole collection was remounted and arranged with reference to the catalogues of Bartsch and Passavant. To make it better known and more available to students the Trustees decided that a special catalogue should be prepared and published. The task was entrusted to Mr. Richard Fisher, a well-known and excellent amateur of the old school, but advanced in years, not much practised as a writer, and not easily able to

bring himself fully abreast of modern continental research, still less to undertake new and original research on his own account. A close study of the subject made it apparent that to produce a result satisfactory to present and future students and worthy of the Museum a great deal of fresh inquiry, indeed nothing short of a complete re-handling of the whole material, would be necessary. Of Mr. Fisher's work, accordingly, the introductory portion only, which contained some useful original information as well as a careful restatement of earlier speculations on the subject, was published in 1884[1] and the rest withheld."

1891. Engravings and | their value, | A Guide | for the Print Collector | by | J. Herbert Slater | . . . | London.

The first edition of this book contains 455 pages, $4\frac{3}{4}$ in. by $7\frac{1}{8}$ in., the last 625. The second edition was published in 1896, the third in 1900, and this was reprinted with modifications in 1903. The last edition is of course the most useful. It contains chapters on the origin of engraving; various methods of engraving; on forming a collection; the examination and purchase of prints; on the genuineness of prints; the cleaning of prints; the preservation of prints; the prices of prints; technical terms, and a brief bibliography, followed by a biographical list of the principal engravers (arranged alphabetically) with the prices realized at auction for a selection of their works. The appendix contains a number of additional names and prices.

As a guide to prices it is of little value at present, but otherwise it is useful.

1893. History of Engraving | in England | by | Louis Fagan | late of the Department of Prints and Drawings, British Museum, | Illustrated by | one Hundred Typical Examples Reproduced | from Rare and Unique Prints in | the British Museum.

This work was issued in three portfolios and printed on very heavy sheets of paper (17 in. by 23 in.). It should be bound in three volumes before it can be conveniently handled, and must be considered a luxury rather than a necessity. The Introductory History covers five pages only, the rest of the work consisting of beautiful reproductions of prints, the smaller ones being the same size as the originals, the larger being reduced to not more than 11 in. by 16 in. There is a short biographical note of each engraver, and also a note relative to each reproduction, these notes (many of which contain less than fifty words) being each printed on a separate sheet.

1st September 1894 the Publishers issued a circular to subscribers stating:

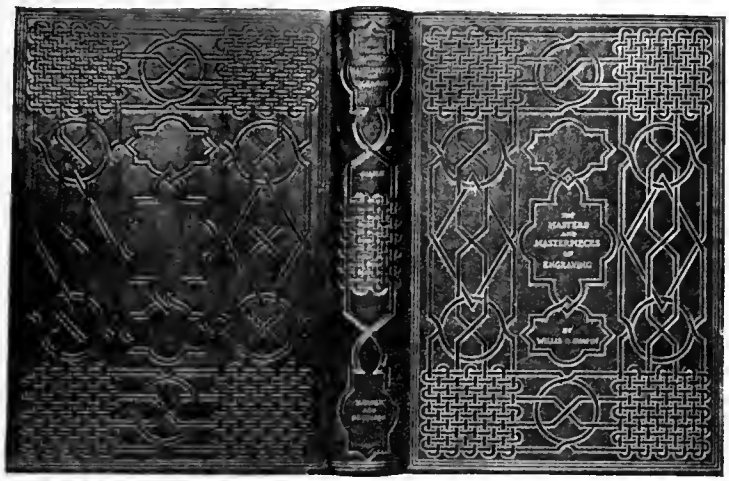
that as a few of the subjects were necessarily below the average measurement, and in order to prevent any possible disappointment, they have had three new plates (full size) specially engraved and added to Part III, thus increasing the number of plates from one hundred as advertised, to one hundred and three.

The whole is beautifully printed, and the reproductions of mezzotints and *early* line engravings are particularly fine.

It is an expensive book and seldom comes into the market.

[1] The book is dated 1886.

1893-6. "Index of Artists | represented in | the Department of Prints and Drawings | in the | British Museum." By Lionel Cust, M.A., F.S.A., Assistant in the Department of Prints and Drawings.



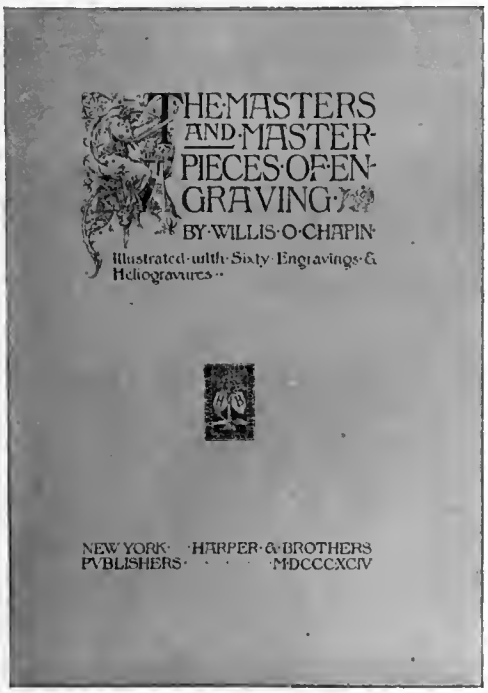
1893. Vol. I, pp. vii-394, 6½ in. by 10 in., covering Dutch, Flemish, and German schools.

1896. Vol. II, pp. 265, covering the French school. The dates of birth and death of each artist are given where known, as well as other brief items of interest.

They are useful volumes.

1894. The Masters | and Master- | Pieces of En- | graving | by Willis O. Chapin. | Illustrated with Sixty Engravings & | Heliogravures | New York | . . .

Pp. xiv-266. 7 in. by 10 in.


THE MASTERS AND MASTER-PIECES OF EN-GRAVING
BY WILLIS O CHAPIN
Illustrated with Sixty Engravings & Heliogravures
NEW YORK HARPER & BROTHERS PUBLISHERS
MDCCCXCIV

The binding in which this delightful volume was published, and the title-page, are both illustrated here. The book was designed, as stated by the author in the brief preface, for the general reader, as a condensed survey of the art from its beginnings to our own time, and also

> to give some account of the engravers themselves, and of the history and theory of their art; to trace the progress and development of engraving in the works of its representative masters, has been the writer's purpose. The illustrations are intended to show, as far as possible, the different styles and processes. The heliogravure reproductions are from originals in the British Museum.

It is one of the most beautiful books in the English language on the subject of engraving.

1897. Fine | Prints | by | Frederick | Wedmore. | London | . . .

This is one of a series of Art Books called "The Collector Series," first published in London, the second and third editions being published in Edinburgh. The first edition contains 256 pages, $5\frac{1}{8}$ in. by 8 in., and 12 rather poor illustrations. It is extremely well written and is very interesting, not only to the beginner, but, on account of its record of prices, to the advanced collector as well. The introduction and first chapter deal with the subject of collecting, the subsequent ones with special artists, schools, and processes. There is an appendix relative to certain woodcuts, and a valuable, though short, bibliography.

The second edition appeared in 1905, the illustrations being increased to fifteen and very much improved in quality. It contains a few alterations in the text, the Bibliography is extended, and grouped in a new chapter entitled "Postscript: 1905" are a number of important additions.

The third edition appeared in the Autumn of 1910. It is similar to the second and contains an additional chapter entitled "Postscript: 1910." The Bibliography is again extended.

1901. The | Print-Collector's | Handbook | by Alfred Whitman | of the Department of Prints and | Drawings, British Museum, | with Eighty Illustrations. | London.

Pp. xi-152. $6\frac{3}{4}$ in. by $9\frac{1}{4}$ in.

This is one of the indispensable books for the novice and always a source of pleasure to the collector. In the preface the author says:

> In the following pages an attempt is made to supply answers to some of the many questions that a number of years' experience has shown to be those most frequently asked by art amateurs at the commencement of their print-collecting, and also by those who have devoted some time and attention to the pursuit of their hobby.
>
> In consequence of the limitation of a single volume like the present one, it has been thought best to refrain from commenting upon the etchings and engravings of living artists whose place in art is not yet definitely fixed.

The illustrations are excellent, particularly those reproduced in collotype.

The headings of the chapters are:

I. Hints to Beginners.
II. Etching.
III. Line Engraving.
IV. Mezzotint Engraving.
V. Stipple and Aquatint.
VI. Woodcuts and Lithographs.
VII. Colour Prints—Engraving Frauds.
VIII. Collectors' Methods.
IX. The Money value of Prints.
X. The Print Room of the British Museum.

In 1902 a second edition was issued and in 1903 a third (pp. xi-164). This latter contains quite an extensive bibliography, and an important appendix describing how

the ground of the earliest mezzotints was laid, as shown in a little book "Printed for Dorman Newman, at the Kings-Arms in the Poultrey" in 1688, which I have more fully mentioned in Chapter II hereof.

1905. Early | Engraving & Engravers | in England | (1545-1695) | A Critical and Historical Essay | by | Sidney Colvin, M.A. | Keeper of the Department of Prints and Drawings in the | British Museum, | with forty-one facsimiles in photogravure and | Many Illustrations in the Text.

It contains pp. viii-170 of text (15 in. by 20 in.) in addition to the pages giving detailed descriptions of the plates. The Historical and Biographical chapters by Mr. Colvin are followed by:

*Appendix I.* List of Engravers' Works by Mr. A. M. Hind (whose "Short History of Engraving, etc." is described later on in this chapter). Only those engravers are included whose works date, wholly or for the greater part, from before the Restoration: thus no lists are given of prints by Faithorne or those whose names follow him in the essay. However, the lists minutely describe hundreds of portraits, title-pages, etc., engraved by the earlier artists.

*Appendix II* describes the first copper-plates printed in England, being those which appeared in "The Byrth of Mankynde," 1540.

*Appendix III* describes the "Baziliωlogia" and the later books containing the same portraits.

This volume, although difficult to read on account of its size, is of the greatest interest, and to the collector of early English engravings, and books with engraved title-pages, is indispensable.

The first appendix was reprinted in a smaller size, but copies are hard to find, as it was not published, being printed for private distribution only.

1906. Engraving | and | Etching | A Handbook for the use of | Students and Print-Collectors | by | Dr. Fr. Lippmann | late Keeper of the Print Room in the Royal Museum, Berlin. | Third Edition, Revised by Dr. Max Lehrs. | Translated by | Martin Hardie, | with 131 Illustrations | London.

Pp. xvii-312. $5\frac{5}{8}$ in. by $8\frac{5}{8}$ in.

This is a good book for the beginner, and until Mr. Hind's "Short History" appeared was the best history recently published. The original is one of the handbooks of the Royal Museum, Berlin, and sells for M.3 bound. Mr. Hardie's translation, however, is printed on a paper of a larger size and better quality. The illustrations are the same size as the original prints, in some cases details only being shown. In the translation some additional references to English engravers have been inserted in Chapters VI and VII, and a few books have been added to the Bibliography. The contents are as follows:

Introduction I. The Literature of Engraving.
II. The Technique of Engraving.
Chapter I. Engraving in Germany to the Time of Dürer.
II. Engraving in Italy to the Middle of the Sixteenth Century.

III. Engraving in Germany from the Death of Dürer to the end of the Sixteenth Century.
IV. Dutch and Flemish Engraving.
V. Engraving in France.
VI. Engraving in Italy during the Seventeenth and Eighteenth Centuries.
VII. Engraving in England and the Development of Mezzotint.
VIII. Engraving in Germany during the Seventeenth and Eighteenth Centuries.
IX. Engraving in Spain.
X. Colour Prints.

1906. The | Old Engravers | of England | in their relation to | contemporary life and Art | (1540-1800) | by | Malcolm C. Salaman. | . . . | With forty-eight illustrations | . . . | London, Paris, New York | and Melbourne | . . .

Strictly speaking this is not a book relative to collecting prints, but it can be very appropriately included here, and is a most interesting volume. It contains pp. viii-224, 5½ in. by 8⅛ in., and forty-eight illustrations of rare prints. It is filled with gossip and information about the old engravers and their times, it is well written and inexpensive. It contains chapters on Early Line Engravers, The Story of Mezzotint, The Great Days of Mezzotint, The Climax of Mezzotint, The Revival of Line Engraving, and The Story of Stipple Engraving. There is no end of useful information in it, not easily found elsewhere.

In the special Spring Number of "The Studio," 1908, there appeared a section by Mr. Salaman entitled "The First Century of English Engraving," which is interesting, and well illustrated.

1906. Chats on | Old Prints | by | Arthur Hayden. | . . . | with 110 Illustrations and a | Coloured frontispiece | London. . . .

This book of pp. 307, 5½ in. by 8 in., is one of a series of "Chats," two others of which are by the same author. It contains a Bibliography, Glossary of Terms, Table of Engravers, and chapters on all the processes, with descriptions of various prints, also a chapter, for beginners, entitled "How to Collect."

It is particularly useful to the collector of limited means, as it suggests fields not usually invaded, in which many interesting examples of the engraver's art may be found. Its title indicates the style in which it is written and its author has produced a very readable book.

A second impression was issued in 1907, and in 1909 a third impression (second edition) appeared.

1907. American | Engravers | upon Copper and Steel, | by | David McNeely Stauffer. | . . . | . . . New York.

This is one of the special books issued by "The Grolier Club" of New York for its members, limited to 350 copies on ordinary paper and three on Imperial Japan

paper. One of the latter is in the club library and the other two were sold to members by auction, at eighty dollars each. The ordinary copies were issued at eighteen dollars, but realize a much higher price when they come into the market, which is seldom.

Vol. I has pp. xxxi-391, 6¼ in. by 9¼ in., with forty-three plates of rare prints arranged chronologically, and selected to show the evolution of the art in America. It contains a list of American engravers, notes upon copper-plate engraving in the United States, biographical sketches of American engravers upon copper and steel, twelve pages of "Notes and Queries" and an index to engravings described, with check-list-numbers, and names of engravers and artists.

Vol. II has pp. x-566 and consists of a check-list or catalogue of American engravings, arranged alphabetically by engravers. It minutely describes 3,438 different prints in their various states.

It is the only comprehensive book on the subject and is a monument to the industry and learning of its accomplished author.

1908. How to | Appreciate Prints, | by | Frank Weitenkampf. | . . . | New York | . . .

This book of pp. ix-330, 5⅝ in. by 8¼ in., is by the curator of the Print Department of the New York Public Library. It is well illustrated with thirty-three reproductions of prints, and is the best American book (with the exception of Hoe's edition of Maberly hereinbefore mentioned), on the subject of print collecting. It has a good index, and while it does not contain a separate bibliography, most of the important books on engraving are mentioned in the text. Its object is to promote the taste for print collecting. It contains excellent chapters on the various methods of engraving, and on the collecting, and care, of prints. It has passed through several editions.

As mentioned in the preface of this work, I think it is one of the few books a novice *must* have.

1908. A Short History of | Engraving & Etching | for the use of Collectors | and Students | with full Bibliography, | Classified list, and index of engravers, | by | A. M. Hind | of the Department of Prints and Drawings, | British Museum, | with frontispiece in photogravure | and 110 illustrations in the text. | London.

Pp. xviii-473. 6 in. by 9 in.

The author modestly states in the preface that he owes a word of apology for augmenting the already extensive bibliography of engraving, and that some explanation of the scope of his work may serve to supply it. He then proceeds as follows:

> It aims, in the first place, at presenting a descriptive survey of the history of engraving on metal throughout the various centuries and schools, considerable space being devoted to the more important engravers, the names of lesser account being cited just so far as they contribute towards a connected view of the whole development, and a balanced estimate of relative artistic values. It is especially in this relation that I feel the importance of the inclusion of a chapter on modern etchers and engravers, who, in books of this kind, have seldom been treated in their

natural place beside the older masters. While recognizing the great dangers of personal bias in expressing opinion on the work of living artists, I am strongly opposed to the idea that modern art demands a different and separate treatment.

Mr. Hind gives throughout references to original sources, as well as the best authorities, for both the lesser and greater artists; and in the classified list gives the names of many second-rate engravers who are not mentioned in the text. He has also included in the same list various countries which have not been adequately noted in other general works on engraving. In the index he mentions over 2,500 names, being all the engravers and etchers cited in the text and classified list, including names of many living artists.

The bibliography is important, and is classified as follows:

I. Bibliographies.
II. Processes, Materials, etc., including the Restoration of Prints, and Paper, and Watermarks.
III. Dictionaries and General History.
IV. Various Countries; each country and each group of countries being mentioned.
V. Various Subjects; such as Book Illustration, Book Plates, Collectors' Marks, Colour-Prints, Emblems of Saints, Fans and Fan-Leaves, Historical Prints, Mezzotint, Monograms, Nielli, Ornament Engravings, Playing Cards, Portraits, Satirical Prints, Sporting Prints, and Topography.
VI. Collections, both public and private.
VII. Catalogues of Prints after a few of the more important painters, who are not included in the index as engravers.
VIII. Reproductions.

The author then continues as follows:

The bibliography will show that my indebtedness to the literature of the subject almost precludes specification. Two books, however, I would mention as most nearly allied in scope to the historical portion of my work, *i.e.* Lippmann's *Kupferstich*, and Kristeller's *Kupferstich und Holzschnitt in vier Jahrhunderten*. My debt to the former may be unconsciously even greater than I suppose, as it formed my earliest introduction to a subject on which it is one of the soundest guides. On the technical side I would merely cite Singer and Strang's *Etching, Engraving, and the other Methods of Printing Pictures*, which, with its excellent bibliography of processes, was of great assistance to me in my introductory chapter. Books such as these have naturally been my constant guides, but a continued study of the original prints, in which detailed research on one or two schools has been seconded by a systematic examination of masses of work of every period, forms the real basis both for my classified List of Engravers and for the opinions expressed in the text. . . .

Shortly after the book was published the literary supplement to "The Times" (11th February 1909) contained a comprehensive review, in which occurred the following:

Manuals of art history, avowedly intended, like the present volume, for collectors and students, are common as blackberries nowadays; but it is rare to find one which fulfils its

pretensions as Mr. Hind's does. It is a real book, not one of those "things in book's clothing," expensively got up, but in themselves essentially cheap and superficial, which are half-heartedly addressed by the sciolist to the smatterer. With the authors of these works the chief object seems to be to make a little learning go as far as possible, to spread it out thin over a *maximum* of space. With Mr. Hind the enterprise has been one of the opposite kind—an effort of compression and concision. The book, though called a "short history," extends to nearly 500 pages, but it would be difficult to find one which contains more solid information to the page than this. It is obvious that every detail of the scheme has been thought out with scrupulous conscience; that the enormous mass of material has been all weighed and sifted, and relative values patiently discriminated and adjusted; and that, although Mr. Hind has rightly recognized that accumulation of facts, however exact and painstaking, can be of but limited service unless accompanied by critical judgment and the expression of reasoned opinion, yet he has restricted the personal element within the narrowest available bounds. He is fonder of facts than of opinions, even his own, and where it is a question of saving space will always prefer to economize in the latter. Nevertheless he does not shirk his responsibilities, and the frequent close packing of comment—into a parenthesis, an epithet, a footnote—no less than that of information, is only a proof of the strenuous endeavour to avoid superfluity. Predilection is subordinated, though no doubt here and there allowed to appear, and "degree, priority, and place" carefully observed. . . . Mr. Hind has . . . produced a book of a scope and quality to which we are little accustomed in England. That so thorough an achievement should be the work of an official in the Print Room of the British Museum is a matter of congratulation to his department as well as to himself. There can be little doubt that its reception will be of a kind to encourage Mr. Hind in his intention to undertake "an even more laborious task than the present," a companion book on Woodcut and Lithography. It should be added that the illustrations . . . are numerous and carefully chosen for the elucidation of the text. For the most part they are excellent, and sufficiently large in scale. . . .

It supersedes all previous English books in the various fields it covers, and to all collectors of prints it is indispensable. The list of engravers at the end is practically complete and the bibliography includes the most important books in all languages on the subject of engraving.

1908. The History | of Engraving | from its inception to the | time of Thomas Bewick | by | Stanley Austin. | London.

This is a book of about 200 pages, with eighteen illustrations.

1909-10. Catalogue | of | Early Italian Engravings | preserved in the | Department of Prints and Drawings, | in the | British Museum. | By | Arthur Maygher Hind, B.A. | Assistant in the Department. | Edited by | Sidney Colvin, M.A., D.Litt., | Keeper of the Department | London. | 2 vols.

In 1909 the volume of illustrations was printed from a series of plates in photo-lithography, prepared twenty-five years ago, before the modern processes of reproduction had been perfected. They nevertheless answer the purpose very well, several hundred reproductions being shown. In 1910 the volume of text was printed and both volumes issued by the Museum Trustees to the public at the same time. This volume contains twenty plates and eight figures in the text, pp. xlix of introduction,

bibliography, tables, etc., pp. 559 of descriptive catalogue, pp. 563 to 583 key to Bartsch, Passavant and Kolloff, pp. 584 to 589 list of undescribed prints, pp. 590 to 619 chapter on water-marks with many specimens, and seven pages of index. Size 6½ in. by 10¼ in.

The general introduction gives a brief history of early Italian engraving in the light of modern research and criticism, upsetting many of the old theories it is true, but so sound in its conclusions as to be absolutely convincing. In addition, the various sections have separate introductions and biographies. It is the book for which Mr. Fisher prepared the introduction as described earlier in this chapter, and is one of the most learned in the English language on the subject of engraving, and delightful from a literary standpoint.

1898. A Florentine | Picture-Chronicle | being | a series of ninety-nine drawings representing | scenes and personages of Ancient History, | Sacred and Profane | by| Maso Finiguerra | reproduced from the originals in the British Museum | by The Imperial Press, Berlin | with many minor illustrations drawn from contemporary sources | and | a critical and descriptive text; | by | Sidney Colvin M.A., | Keeper of the Prints and Drawings in the British Museum.

This fine volume (of which 300 copies were printed) though primarily intended to explain the drawings which it reproduces, may be considered a book on the history of engraving, as it contains so much relative to early Italian prints. Being edited by Sir Sidney Colvin, it is appropriate to note it in connection with the preceding item.

Pp. viii-42-174 (unnumbered) of text, 14 in. by 18 in. The illustrations in the text are from half-tone blocks, but those of the drawings are exact facsimiles of the original in texture and colour, produced at the Imperial Press, Berlin, under the supervision of Dr. Lippmann. The book as a whole, however, was published in London. The drawings were acquired by the Museum by purchase from Mr. John Ruskin.

1910. The Golden Age | of Engraving. | A Specialist's Story about | Fine Prints | by | Frederick Keppel | . . . | New York.

Pp. xliii-314. 6¼ in. by 9¼ in. (Edition de luxe, 6½ in. by 9¾ in.)

In 1878 Mr. Frederick Keppel, Collector and Publisher, of New York, wrote an article for Harper's Magazine entitled "The Golden Age of Engraving." It was well written and well illustrated. Comparatively few books or articles on the subject of engraving had appeared in America prior to this, and it immediately attracted considerable attention. The New York and other American papers commented on it most favourably, it was reprinted in pamphlet form, and passed through several editions.

One reviewer says:

To those who wish to gather in a few minutes' reading, a fair, clear, and not inadequate conception of the Art of Engraving and its Great Masters, the perusal of Mr. Frederick Keppel's article on the subject will prove very satisfactory. Although the spirit of condensation rules in every line, it is surprising how little of the pith and essence of the theme are omitted. The paper is remarkably clear and compendious, and is admirably written.

In the autumn of 1910 it was announced that a new book with the same title was about to be published, by Mr. Keppel, with the following statement:

> This volume brings together the results of Mr. Keppel's life-long study of engraving and etching. It ranges over the whole field from Dürer's work to Pennell's and offers a wealth of comment, counsel, suggestion and instruction such as no other book on the subject contains. The illustration is no less rich and varied, consisting of examples of the work of nearly every great engraver and etcher from Dürer down.

The first edition was exhausted before publication and other editions quickly followed. There is also an edition de luxe.

It is a book which can be enjoyed by the collector of experience, as it recalls many incidents of the kind which fall to the lot of all collectors, by the novice, as it gives a great deal of useful information, and by the general reader, as it does not pretend to be a collector's book or technical treatise yet it deals with many sides of the subject of print-collecting so as to convey a large amount of information in a chatty and charming manner.

It contains an excellent bibliography, and the following chapters:

Introductory Chapter—Chiefly Personal.
The Golden Age of Engraving.
Some Masterpieces of the Old Engravers.
Four Centuries of Line Engravings.
Drawings by Old Masters.
Sir Joshua Reynolds.
Samuel Cousins, R.A.
The Modern Disciples of Rembrandt.
Personal Sketches of some Famous Etchers.
Original Etchings by Queen Victoria.
Charles Jacque.
Jean-François Millet.
A Notable Masterpiece by Millet.
Sir Seymour Haden.
Charles Meryon.
Maxime Lalanne.
Whistler as an Etcher.
One Day with Whistler.
Bracquemond and Buhot.
Alphonse Legros.
Evert Van Muyden.
Joseph Pennell.
D. Y. Cameron.
Henri Fantin-Latour.
The Illustrators of "Punch."
Charles Keene.

George du Maurier.
What Etchings are.
Pitfalls for Translators.
A Chapter of Verse.

There are over 200 excellent illustrations.

1911. Print | Restoration | and Picture | Cleaning | . . . | by Maurice James Gunn | . . . | London.

Pp. vii-172. $5\frac{1}{2}$ in. by $8\frac{1}{2}$ in.

Chapter VI contains two sections relative to collecting prints, one entitled "Anomalies in Print Values," the other "Prints to Collect."

The volume is more particularly discussed in Chapter XXVI, but it is appropriate to mention it here. Its suggestions and comments are excellent.

Before closing this chapter, it may not be inappropriate to mention seven catalogues of exhibitions of prints intended to illustrate the history of engraving.

1st. Catalogue of an Exhibition of Line Engravings, designed to illustrate the History of the Art during the past Four Centuries.

The Grolier Club, New York, December 1892.

2nd. Catalogue of a Selection of Prints arranged chronologically to illustrate the various processes of engraving invented from the fifteenth to the end of the eighteenth century.

Boston Museum of Fine Arts. November 1893-May 1894.

3rd. Catalogue of a collection of Engravings, Etchings, and Lithographs by Women.

Exhibited at the Grolier Club, New York, April 1901.

4th. Catalogue of an Exhibition of Masterpieces of Line Engraving, illustrating the Art from the fifteenth to the nineteenth century inclusive.

The Caxton Club, Chicago, 1902.

5th. A Descriptive Catalogue of an Exhibition of Early Engraving in America.

Boston Museum of Fine Arts. December 1904-February 1905.

6th. Catalogue of an Exhibition of Early American Engraving upon Copper, 1727-1850, with 296 examples by 147 different engravers.

The Grolier Club, January-February 1908.

7th. The Buffalo Fine Arts Academy, Albright Art Gallery. Illustrated catalogue. Collections of Prints. Introduction and Notes by Willis O. Chapin. Buffalo (New York) 1905. This contains an introduction on the Art of Engraving, a short chapter on the origin of engraving, and a descriptive catalogue of a fine collection of etchings etc. by Sir Francis Seymour Haden belonging to the Academy. It is beautifully printed and illustrated, and is mentioned here on account of the chapter on the Origin of Engraving.

Many other catalogues will be mentioned in other chapters, but the foregoing are the only ones I know of which should be included here.

# CHAPTER VI

# ENGRAVING, ETCHING, AND ENGRAVING IN AQUATINT

## I

### EARLY BOOKS MENTIONED IN PREVIOUS CHAPTERS

## II

### SOME TECHNICAL DICTIONARIES AND SIMILAR WORKS

1704. Lexicon Technicum. John Harris.
1747. A General Description of all Trades. T. Waller.
1758. The Handmaid to the Arts. [R. Dossie.]
1764. Second Edition.
1796. Another Edition.
1773. The Artist's Assistant.
1788. Fifth Edition Improved.
1794. Sixth Edition Improved. (Philadelphia.)
1799. Sixth Edition Improved. (London.)
1801. Another Edition.
1807. Another Edition.
1814. Another Edition. (Gainsborough.)
1822. Young Artist's Assistant. Second Edition. William Enfield.
1783. The School of Wisdom and Arts.
(N.D.) Valuable Secrets in Arts and Trades.
1795. One Thousand Valuable Secrets in the Elegant and Useful Arts.
1797. Art of Printing. Henry Lemoine.
1813. Art of Printing. T. A.
(N.D.) History of Printing. (S.P.C.K.)
1805. The Cabinet of Arts. T. Hodson and J. Dougall.
1817. Another Edition. Hewson Clarke and John Dougall.
1838. Another Edition. Hewson Clarke.
1810. The Academy of Science and Art.
1816. Panorama of Science and Art. James Smith.
1820. An Historical Account of Inventions. J. F. Lake Williams.
1823. The Book of English Trades.
1825. Twelfth Edition.
1826. A General and Bibliographical Dictionary of the Fine Arts. James Elmes.
1831. Elements of Technology. Jacob Bigelow, M.D.

1835. The Book of Trades.
1861. Griffin's Book of Trades. Thirteenth Edition.
1836-7. Engineer's and Mechanic's Encyclopaedia. Luke Hebert.
1841. The Complete Guide to the Fine Arts.

## III

## ENGRAVING—ETCHING—ENGRAVING IN AQUATINT

1732. Engraving and Copper Plate Printing. J. Hauckwitz.
1794. The Art of Etching and Aquatinting. F. Spilsbury.
1801. The Complete Aquatinter. J. H. Green.
1804. Second Edition.
1810. Third Edition.
1804. Rules, Orders, and Regulations of the Society of Engravers.
1807. Lectures on Engraving. John Landseer.
1810. A Letter for Encouraging the Art of Engraving. John Landseer.
1810. A Second and a Third Letter.
1810. Autograph Letter of William Sharp on the same Subject.
1810. Critical and Familiar Notices on the Art of Etching. W. Huband.
1813. Second Edition.
1811. Three Lectures on Engraving. Robert Mitchell Meadows.
1811. Chalcographia. J. Hassell.
1821. A Course of Lectures on . . . Engraving. W. M. Craig.
1825. The Engraver's Complete Guide. C. F. Partington.
1826. Art of Etching. J. Hassell.
1827. Another Edition.
1840. Outline History of the Fine Arts. Benson J. Lossing.
1841. Art of Engraving. T. H. Fielding.
1844. Another Edition.
1880. American Edition.
1847. The American Drawing Book. J. G. Chapman.
1858. Another Edition.
1864. Another Edition.
1870. Another Edition.
1849. Art and Practice of Etching. Henry Alken.
1849 (about). The Art of Etching on Copper. Alfred Ashley.
1851. Second Edition.
1849. Etching Described and Simplified.
1868. Etching and Etchers. P. G. Hamerton.
1876. Second Edition.
1880. Third Edition.
1883. American Edition.
1871. The Etcher's Handbook. P. G. Hamerton.
1875. Second Edition.
1881. Third Edition.
(N.D., about 1870). Etching. W. G. Shrubsole.
1873 (or 4). The Grammar of Painting and Engraving. Kate Newell Doggett.
1875. Second Edition.
1879. Another Edition.

1879. About Etching. [Sir] Seymour Haden.
1879. Instruction in the Art of Engraving. S. E. Fuller.
1879. The Etcher's Guide. Thomas Bishop.
1880. Treatise on Etching. (American Edition.) Maxime Lalanne.
1880 (?). Etching. Miss M. Louise McLaughlin.
1882. The Graphic Arts. P. G. Hamerton.
1883. Etching *vs.* Engraving. Sir F. Seymour Haden.
1883. Practical Notes on Etching. Second Edition. R. S. Chattock.
1886. Third Edition.
1885. Etching. S. R. Koehler.
1886. Engraving. H. Delaborde. Translated by R. A. M. Stevenson.
1886. American Etchers. Mrs. Schuyler van Rensselaer.
1886. Etching in America. J. R. W. Hitchcock.
1888. On the Making of Etchings. [Sir] Frank Short.
1889. Reprinted.
1893. Second Edition.
1898. Third Edition.
1890. Darton's Manuals for Homework. Etching. G. W. Rhead.
1892. Drawing and Engraving. P. G. Hamerton.
1892. Etching and Mezzotint Engraving. [Sir] Hubert von Herkomer.
1893. A Review of Etching in the United States. Henry Russell Wray.
1895. Etching in England. Frederick Wedmore.
1895. Etching, Drypoint, Mezzotint. Hugh Paton.
1909. Second Edition.
1897. Etching, Engraving, . . . H. W. Singer and William Strang.
1902. How Prints are Made. Atherton Curtis.
1907. Second Edition.
Keppel Booklet. Another Edition.
1902. Modern Etching and Engraving. Edited by Charles Holme.
1903. Engraving for Illustration. Joseph Kirkbride.
1904. Representative Art of our Time—Etching and Drypoint. Dr. Hans W. Singer.
1908. A Short History of Engraving and Etching. A. M. Hind.
1909. Aquatint Engraving. S. T. Prideaux.
1910. Tools and Materials used in Etching and Engraving.
1911. Etchings and Engravings. [Sir] Frank Short, R.A.

## I

## EARLY BOOKS MENTIONED IN FORMER CHAPTERS

IT is convenient to group together in this chapter the books relating to engraving generally, and those relating specifically to etching, and engraving in aquatint. All works on engraving deal with the subject of etching, and most of them after 1800 with aquatint also. Etching and aquatint engraving are closely allied, both being methods of engraving with acids; and engraving and etching fall naturally in the same group, as the result in both cases is a plate more or less covered with lines. Further, dry-point

engraving is always, in text-books, grouped with etching, yet it is more like line-engraving and may be considered as forming a connecting link between the two.

The literature relating to aquatint engraving alone consists of such a small number of items that it is not worth while to consider it in a separate chapter, and because of the use of acid as above stated it may properly be included here. An aquatint engraving, however, from the standpoint of result is more like a mezzotint than an etching, but the methods of producing them are so different, and the literature relating to mezzotints so specific and extensive, that it is best to deal with mezzotint engraving by itself, and this is done in Chapter VII.

In the same way, because the results place it in a class by itself, and its literature is specific and extensive, wood-engraving is dealt with in a separate chapter.

The early books are described in Chapters I and II, beginning with "A Profitable Boke" published in 1583. It is probable, however, that the methods of etching set forth in this work and in "A Booke of Secrets" published in 1596, were intended to be used for ornamenting swords and other weapons, and metal panels; but the same methods could be applied to the etching of plates for printing purposes.

However interesting these early books may be, the first of any practical importance are Browne's "Whole Art of Drawing" published in 1660, and Faithorne's treatise published in 1662. The latter is a translation of the first portion of Bosse's work published in Paris in 1645, with copies of the illustrations, engraved by the author. Unfortunately, however, it is not complete, as the last portion of Bosse's book, which relates to printing from the engraved plates and describes and illustrates the presses, was omitted. This is curious, as Evelyn, in his "Sculptura" published in the same year, states that it had been his intention to include this, but because his friend Mr. Faithorne, a practical engraver, intended to incorporate it in his translation he would omit it. It was found among Evelyn's papers recently, and published in the fourth edition of "Sculptura" in 1904, as hereinbefore mentioned.

It is not necessary to mention here all the early books: the reader may refer to the previous chapters, where they are fully described.

## II

## SOME TECHNICAL DICTIONARIES AND SIMILAR WORKS

Every encyclopaedia contains articles, more or less complete, relative to the various branches of the Art of Engraving, and a large number of special Scientific Dictionaries, Academies of Science and Art, Panoramas of Science and Art, Schools of Wisdom, Books of Trade Secrets, etc., have been published, likewise containing chapters or sections relating to engraving. The more important early ones are described in Chapter I, and mentioned in the first section of this chapter, but there are many others, some of considerable importance, worth mentioning here. It is not claimed that the list is complete, but it is typical, and of sufficient completeness to illustrate this branch of the literature of engraving.

1704. "Lexicon Technicum or, an Universal English Dictionary of Arts and Sciences: Explaining not only the terms of Art, but the Arts themselves," by John Harris, M.A., F.R.S. The pages (8 in. by 13 in.) are unnumbered. The frontispiece is a portrait of the author engraved by G. White. It contains many plates, and a number of illustrations in the text.

The only reference to any kind of engraving is a section from Browne's "Ars Pictoria" under the title of "Etching."

1747. A | General Description | of all | Trades, | digested in | Alphabetical Order | by which | Parents, Guardians and Trustees, | may, with greater Ease and Certainty, make choice | of Trades agreeable to the Capacity, Education | Inclination, Strength and Fortune of the Youth | under their care. | London, printed for T. Waller.

Contains one page on the Trade of Engraving, and one on Printsellers.

Pp. xxxii-227-1 unnumbered. 4½ in. by 7 in.

It is a rare book.

In the Trade of Engraving a premium of from £10 upwards is required from apprentices. Their *usual* hours of work are from six to eight.

A Print-seller's apprentice was required to pay £20. A journeyman was paid from £10 to £20 per year and his board. "About 50*l.* will stock one of the lesser Shops; but the large Dealers do not employ less than 500 or 1000*l.* in Trade. They join mostly with the *Stationers* Company, with whom they bind and make free."

1758. The Handmaid to the Arts.

This was compiled by R. Dossie, and passed through several editions. It is in two volumes of nearly 500 pages each. Part two of the second volume contains 178 pages relating to engraving divided into four chapters as follows:

Chapter I. Of Engraving in general.
II. Of the choice and preparation of copper-plates for engraving.
III. Of Engraving with the tool or graver.
Section I. General nature of engraving with the graver.
II. Of the apparatus, or set of instruments necessary for engraving with the tool.
III. Of holding and handling the graver.
IV. Of the general manner of managing the graver.
V. Of the particular manners of engraving.
VI. Of engraving in great.
VII. General maxims of engraving with the graver.
IV. Of etching, or engraving with aqua-fortis.
Section I. General nature of etching.
II. Of the instruments employed in etching.
III. Of the composition and preparation of the soft varnishes. (Here follow the recipes of Bosse, Rembrandt, Callot and others.)

Section IV. Of the composition and preparation of the hard varnish.
V. Method of applying the soft varnish to the plate; and of blackening it.
VI. Method of applying the hard varnish on the plate, and of blackening and drying it.
VII. Method of making the varnish white where that colour may be preferred to black.
VIII. Method for calking and retracing the design on the varnish. . . .
IX. Method of counterproving the design. . . .
X. Of the general manner of engraving on both kinds of varnish.
XI. Principles respecting the manner of engraving. . . .
XI. (Same number by mistake.) Of the manner of engraving particular subjects.
XII. Of the preparation and composition of aquafortis. . . .
XIII. Of the mixture of tallow and oil, for covering the plates. . . .
XIV. Of the method of . . . pouring on the aquafortis. . . .
XV. Of the manner of taking the varnish off the plate. . . .
XVI. Of the method of reingraving by means of aquafortis. . . .

Chapter V. Of scraping mezzotintoes and the applying that art to the production of coloured prints resembling pictures. (This is divided into five sections, as described in Chapter VII of this book.)
VI. Of the method of printing copper-plates. (This is divided into five sections.)
VII. Of engraving wood with a view to printing.

The second edition appeared in 1764 and another in 1796.

1773. The | Artist's Assistant, | In the Study and Practice of | Mechanical Sciences. | Calculated for the Improvement of Genius. | Illustrated with Copper-Plates. | Birmingham.

Pp. vi and 7 to 262. $4\frac{1}{4}$ in. by $6\frac{3}{4}$ in.

It contains a number of plates, an engraved title-page, and a frontispiece.

Eight pages are devoted to engraving, of which six deal with etching and engraving, and two with "Mezzotinto Scraping." The illustration in this section shows a "Copper Plate Rolling Press."

This is the foundation of all the following books with similar titles.

I have not found copies of the second, third, or fourth editions.

1788. The | Artist's Assistant | in | Drawing, | Perspective | Etching, | Engraving, | Mezzotinto-Scraping | . . . | Methodically digested | And adapted to the Capacities of Young beginners, | Illustrated with | Suitable Examples engraved on Copper. | The Fifth Edition, Improved. | London.

The frontispiece is a small circular engraved portrait of Hogarth. Printed title-page.

Pp. vii-48. 4½ in. by 7 in. Two plates only, one of them being a reversed copy of one in the first edition.

The sections on engraving are the same as in the first edition.

1794, sixth edition improved (Philadelphia), and 1799, sixth edition improved (London).

The title is similar to the fifth edition.

The Philadelphia edition has pp. vii-70, 4 in. by 6¾ in., the London edition pp. vii-40, 4¾ in. by 7½ in.

1801. The | Artist's Assistant | or | School of Science; | forming a | practical Introduction | to the | Polite Arts, | in | Painting . . . Engraving | . . . | and a valuable selection of | miscellaneous secrets. | Illustrated with Plates. | . . . | Birmingham. | . . . |

Pp. xvi-307. 5⅝ in. by 9 in.

Very poor paper. Some of the plates are like those in the first edition.

Pages 175 to 194 inclusive are devoted to etching, engraving, mezzotinto-scraping, and "Cutting on Wood." These chapters or sections are based on the first edition, but somewhat extended.

1807. The | Artist's Assistant | or | School of Science, | . . . | with | Biographical Accounts of some of the principal Artists; | the arts of | Drawing . . . | and | Engraving | in all its different modes on copper and wood | . . . | illustrated with plates. | London.

Pp. xvi-296. 5¼ in. by 8¼ in.

Very pretty stipple engraved frontispiece and plates similar to the first edition. None of the editions above noted excepting the first contain the plate of the press.

Pages 162 to 179 inclusive refer to Etching, Engraving, Chalk Drawings (imitations of), Mezzotinto-Scraping, Aquatinta, and "Cutting on Wood."

1814. Still another edition was published in Gainsborough. I have not seen a copy, but it is noted in several bibliographies.

1822. In this year was published a similar book entitled Young | Artist's Assistant | or | Elements | of | the Fine Arts | . . . | by William Enfield, M.A. | . . . | Second Edition, | with Engravings. | London.

Pp. 319. 4¼ in. by 7 in.

Pages 297 to 319 relate to the various kinds of engraving.

I do not know the date of the first edition.

1783. The | School of Wisdom and Arts; | Being a | Complete Repository of what is most Curious | in Art and Nature | . . . | Compiled from different Authors. | Berwick.

Pp. iv-5 to 339 inclusive-viii. 4 in. by 7 in. No illustrations.

Chapter XVII deals with etching, 5 pages.

Chapter XVIII with engraving, 4 pages.

Chapter XIX with mezzotinto-scraping, 4 pages.

These chapters or sections are largely copied from the "Artist's Assistant."

(N.D.) Valuable | Secrets | in | Arts and Trades, | . . . | London.

Pp. v-351. 4 in. by 6¾ in.

The first chapter is entitled, "Secrets relative to the Art of Engraving." It is divided into the following sections:

I. A Wax to lay on Iron or Steel.
II. A Mordant Water to Engrave on Steel.
III. To engrave with Aquafortis, so that the Work may appear like a Basso-relievo.
IV. Aquafortis for Engraving.
V. To engrave on Brass or Copper, with Aquafortis.
VI. To engrave Prints with Aquafortis.
VII. Another.
VIII. The Method of engraving with Aquafortis.
IX. To engrave on wood.
X. To engrave on Copper with the Graver.
XI. To engrave on Steel and Iron, such as Blades of Swords, Knives, etc.
XII. A water to engrave on Copper or Iron.
XIII. Another more Mordant Water.
XIV. An ardent Water to engrave Steel deeply, or even to eat it off entirely.

The following is the American edition, and as will be seen, the chapters on engraving are identical.

1795. One thousand | valuable secrets, | in the | elegant and useful arts, | Collected from the Practice of the best Artists. | . . . | First American Edition. Philadelphia.

Pp. xxxvi-377. 4 in. by 6⅝ in.

The first chapter is devoted to the Art of Engraving and is divided into the following sections:

1. A wax to lay on iron and steel.
2. A mordant water to engrave on steel.
3. To engrave with aquafortis, so that the work may appear like a basso-relievo.
4. Aquafortis for engraving.
5. To engrave on brass, or copper, with aquafortis.
6. To engrave prints by aquafortis.
7. Another.
8. The method of engraving with aquafortis.
9. To engrave on wood.
10. To engrave on copper with the graver.
11. To engrave on steel or iron; such as blades of swords, knives, etc.
12. A water to engrave on iron or copper.
13. Another more mordant water.
14. An ardent water to engrave steel deeply, or even to eat it off entirely.

The preface contains—*inter alia*—the following:

Whilst the inhabitants of Europe are distracted by the din of arms, and their principal employment is to contrive the most expeditious means of destroying one another, let the happy

citizens of these infant States turn their attention to the useful and elegant arts of peace: let them avail themselves of the discoveries of these ancient nations in the happier years that are past; until we no longer stand in need of their supplies, or remain exposed to the fluctuations of their fortune. . . . The Art of Engraving, to which we are indebted for so many elegant copies of the finest works of genius, and which is in its infant state here, will derive great advantage by a due observation of the directions and receipts contained in this volume.

1797. History, Origin and Progress, | of the Art of Printing | . . . | Also, a complete History of the Art of | Wood-cutting and Engraving on Copper, | From its first Invention in Italy to its latest improvement | in Great Britain | . . . | extracted from the best authorities | By Henry Lemoine, Bibliop. Lond.

This little book of 156 pages (4 in. by 7 in.) is a sample of a number of similar ones, each dealing more or less fully with the Art of Engraving. Only five pages are devoted to the History of Engraving in the present volume, but about two more pages deal with legislation on the subject, beginning with the Act of 8th Geo. II, c. 13, A.D. 1735, entitled:

An Act for Encouragement of the Arts of Designing Engraving and Etching Historical and other Prints, by vesting the properties thereof in the Inventors and Engravers during the time therein mentioned.

In 1813 another edition was published, corrected and enlarged by T. A.

(N.D.) The History of Printing published under the Direction of the Committee of General Literature and Education appointed by the Society for promoting Christian Knowledge, London.

Pp. 256. $4\frac{1}{8}$ in by $6\frac{3}{8}$ in.

There are sections on Engraving, Wood-Engraving, Lithography and Colour-Printing.

1805. The Cabinet of Arts by T. Hodson and J. Dougall.

I have not seen this edition but I assume it is similar to the next two editions.

1817. The | Cabinet of Arts | or | General Instructor | in | Arts, Science, Trade, Practical Machinery, | the | means of preserving Human Life | and | Political Economy, | embracing | A Variety of Important Subjects. | By Hewson Clarke, Esq. | . . . | and | John Dougall, A.M. | . . . | London.

Chapter VI deals with the subject of Engraving, and is exactly like (page for page) the same chapter in the 1838 edition next noted.

1838. Engraved title, The | Cabinet of Arts | and | Mechanic's Guide.

Printed title, The | Cabinet of Arts | or | General Instructor | in arts, science, trade, and practical machinery; the | means of preserving Human Life; Political | Economy, and a variety of other | important subjects, | by | Hewson Clarke, Esq. | (of Emmanuel College, Cambridge), | London.

Chapter VI.

Of Engraving; and the use of the dry needle . . . p. 420-424
Directions for Practice . . . . . 424-428

Of Etching, and Preparation of Grounds . . . . 429-431
Directions for Biting . . . . . 431-433
Engraving in Chalk . . . . . 433-435
Of Mezzotinto Scraping . . . . . 435-436
Particular Directions . . . . . 436-437
Of Aqua-tinta . . . . . 437-439
Of preparation of the Powder for the Aqua-tinta Ground 439-441
Engraving on Wood . . . . . 441-443

1810. The | Academy | of | Science and Art | or | New Preceptor, | containing a complete system of | Useful & Accomplished Education | as well as | General Knowledge | . . . | With numerous Plates, Maps and Illustrations. | . . . | Edinburgh.

Vol. I has about 1,000 pages and Vol. II about 900. The plates and maps are well engraved, but there are no illustrations in the chapter relating to engraving, which is included in pages 844 to 856 in the first volume. It contains the usual observations of books of this class on the subject of engraving, etching, etc.

1816. The | Panorama | of | Science and Art | . . . | by James Smith, | with forty-nine illustrative engravings by eminent artists. | Liverpool.

Vol. I has over 600 pages and Vol. II over 800, the latter containing about twenty pages on the subject of Engraving, Etching, Aquatinta, Mezzotinto-Scraping and Engraving on Wood. There are no illustrations in this chapter.

1820. An | Historical Account | of | Inventions and Discoveries | in those | Arts and Sciences | which are of | Utility or Ornament to Man | . . . | traced from their Origin, | with every subsequent improvement. | By J. F. Lake Williams | London.

Vol. I, pp. vii-387. $5\frac{1}{4}$ in. by $8\frac{1}{2}$ in.

Vol. II, pp. 500.

The second volume contains three pages (102-4) on Engraving, and three (114-16) on Lithography.

In the article on Engraving is the following amusing paragraph:

> The art of engraving on copper-plates, for impressions, is alleged to have been originally invented by *Peter Schoeffer*, an early printer, about 1450, the son-in-law of *Faustus*, or *Faust*, of Mentz. Although we are not ignorant that it is claimed by a Florentine goldsmith, of the name of *Finguires* [*sic*] in 1640 [*sic*] who, having used liquid sulphur to take an impression of some chasing and engraving he had made observed a blackness produced by the sulphur, left in the deepest part of his work; whence he obtained an impression on paper.

1823. The | Book | of | English Trades | and | Library | of the Useful Arts.| With Seventy Engravings, | . . . | London. [A new edition enlarged.]

Pp. iv-454-18. 4 in. by $6\frac{3}{4}$ in.

This contains a chapter on "The Copper-Plate Printer," and one on "The Engraver," each illustrated with a plate showing a man at work at this "trade."

1825. In this year the twelfth edition was published.

Pp. iv-454-18.

1826. A | General and Bibliographical | Dictionary of the Fine Arts | containing | explanations of the principal terms | used in the | Arts of Painting . . . and Engraving, | in all their various branches: | Historical Sketches | of the | rise and progress of their different schools: | descriptive | accounts of the best books and treatises on the Fine Arts: | and every useful Topic connected therewith. | By James Elmes, M.R.I.A., Architect, | . . . | London.

Pp. viii and balance unnumbered. $5\frac{1}{4}$ in. by $8\frac{1}{2}$ in.

The title indicates that the author is somewhat ambitious, and on the whole he has succeeded in producing a valuable book, although, as is always the case, it is easy to find inaccuracies and errors. I do not know of any other book of quite the same character.

The bibliographical notes are very interesting.

1831. Elements of Technology, taken chiefly from a course of lectures delivered at Cambridge [U.S.] on the application of the sciences to the useful arts. Now published for seminaries and students. By Jacob Bigelow, M.D., second edition, with additions. Boston.

Pp. xv-521. $5\frac{1}{2}$ in. by $8\frac{3}{4}$ in.

I cannot find the date of the first edition, but the preface to the second one is as follows:

> In the present edition, it has not been thought necessary to make any important deviations from the plan of the first. No material part of the work has been omitted. Such additions as it has been thought proper to make, will be found incorporated with the text under their respective heads.

There are many plates and also illustrations in the text, all of which are repeated at the end of the volume.

Chapter V, pp. 91 to 106 inclusive, relates to engraving in all its branches and lithography.

1835. The | Book of Trades | or | Circle of the Useful Arts, | [vignette] | Glasgow.

Pp. xii-356. $4\frac{1}{4}$ in. by $5\frac{1}{4}$ in.

This is a curious little book, very well illustrated with plates engraved by John Miller, Edinburgh, and a few woodcuts in the text. Pages 323-5 relate to engraving, but in a very superficial way—the section relating to engraving in mezzotint is quoted in Chapters II and VII. The plate showing engravers at work is very pleasing and interesting.

This book was reprinted in London. It has the same title-page (except the imprint), but the original binding is stamped "Griffin's Book of Trades," it being published by Griffin, Bohn and Company.

The thirteenth edition is dated 1861.

1836-7. The | Engineer's and Mechanic's | Encyclopaedia | . . . | by Luke Hebert. | . . . | London.

2 vols. Nearly 2,000 illustrations.

Vol. I, pp. iv-796 [1837]. $5\frac{1}{2}$ in. by $8\frac{3}{4}$ in.

Vol. II, pp. 928 [1836].

Vol. I (pp. 472 to 478) contains an illustrated article on the various kinds of engraving.

An edition was published in 1856.

1841. The Complete Guide to the Fine Arts containing instructions in the Art of Drawing . . . Lithographic Drawing, Engraving on Wood and Copper. . . . London.

Pp. 208. $4\frac{1}{4}$ in. by $6\frac{5}{8}$ in.

Pages 145 to 168 are devoted to the subject of Engraving, etc. It is a curious book of little value.

## III

## ENGRAVING—ETCHING—ENGRAVING IN AQUATINT

As will have been noted, the group of books described in Section II, while interesting, are not of great importance, but those herein described are in a different class. Most of them are practical treatises written by capable engravers, teachers, or experienced writers familiar with their subject, and all of them are of practical or historical importance.

1732. An Essay on Engraving and Copper-Plate Printing. To which is added, Albumazar, or the Professors of the Black Art, a Vision (a poem) by J. H[auckwitz] copper-plate printer, London. 4to.

I have not been able to find a copy of this book, so can give no details. It is mentioned in the Universal Catalogue of Books on Art and in other Bibliographies.

1794. The | Art of Etching | and | Aqua Tinting | strictly laid down | By the most approved Masters | sufficiently enabling Amateurs in Drawing | to transmit their Works to Posterity: | or | as Amusements among their Circle of Friends | [vignette] | . . . | By F. Yrubslips | London.

Pp. 34. $4\frac{1}{4}$ in. by 7 in. Illustrated.

The author was F. B. Spilsbury, an amateur painter and draughtsman and a surgeon in the Navy.

The name Yrubslips is simply Spilsbury reversed.

It is an interesting technical book.

1801. The | Complete | Aquatinter | being the whole process | Of Etching and Engraving | in Aquatinta; | the use of | Aquafortis, | with all the tools necessary; together with | upwards of | Fifty of the best Receipts, | for grounds, varnishes, &c.| . . . | Printed for J. H. Green, Book and Print-Seller | . . . | 1801.

Pp. iv-23 and an unnumbered page containing Mr. Green's Advertisement. $5\frac{3}{4}$ in. by $7\frac{3}{8}$ in.

This is a very scarce little book fully describing the process and tools. It contains

a plate giving nine specimens of grounds, surrounded by a border three eighths of an inch wide showing another specimen. The title-page is here shown.

The author in 1804 issued a catalogue of Callot's etchings. The second edition of "The Complete Aquatinter" was published in 1804.

Pp. viii-25-Index-Explanation of Plates. 6 in. by 7¼ in.

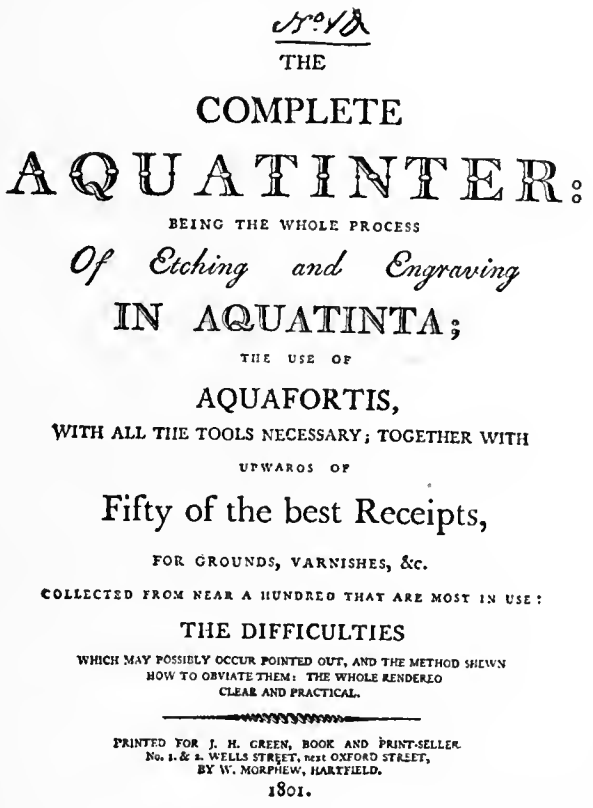
It has a label on the cover, frontispiece, one other plate, and a plate showing twelve specimens of grounds.

The third edition was published in 1810.

Pp. viii-29-Explanation of Plates. 5⅜ in. by 7 in. No index.

This is otherwise similar to the second edition, but has a different frontispiece.

Singer and Strang mention an edition of 1803, but I can find no other trace of it.



THE

COMPLETE

AQUATINTER:

BEING THE WHOLE PROCESS

*Of Etching and Engraving*

IN AQUATINTA;

THE USE OF

AQUAFORTIS,

WITH ALL THE TOOLS NECESSARY; TOGETHER WITH

UPWARDS OF

Fifty of the best Receipts,

FOR GROUNDS, VARNISHES, &c.

COLLECTED FROM NEAR A HUNDRED THAT ARE MOST IN USE:

THE DIFFICULTIES

WHICH MAY POSSIBLY OCCUR POINTED OUT, AND THE METHOD SHEWN HOW TO OBVIATE THEM: THE WHOLE RENDERED CLEAR AND PRACTICAL.

PRINTED FOR J. H. GREEN, BOOK AND PRINT-SELLER, No. 1. & 2. WELLS STREET, next OXFORD STREET, BY W. MORPHEW, HARTFIELD.

1801.

1804. The | Rules, Orders, and Regulations | of the | Society of Engravers | instituted at London | 1802 | under the immediate patronage | of | His Royal Highness the Prince | of Wales, | London | Printed for T. Bensley, Bolt Court | 1804.

Pp. 70. 5½ in. by 9 in.

It gives a list of twenty-four Governors, among them being Bartolozzi, Tomkins, Raimback, Bromley, and Valentine Green, also a list of the officers for 1803, Bartolozzi being the President.

It states that the Society was

established for the purpose of raising from time to time, by Subscriptions of the several Members thereof, or by Voluntary Contributions, a Stock or Fund for the mutual Relief and Maintenance of all and every the Members thereof, in old Age, Sickness, and Infirmity; and for the Relief of the Widows and Children of deceased Members.

It provides that no foreigner shall be permitted to join unless he or she shall have resided two years in the Kingdom of Great Britain. It consisted of "three species of Members":

1st. Governors who subscribe a Copper Plate or Copper Plates.

2nd. Members who pay an annual Subscription or compound for the same.

Lastly. Honorary Members.

My copy is specially bound and on the side it is stamped "B. West Esq. President of the Royal Academy."

1807. Lectures | on the art of | Engraving | delivered at the | Royal Institution] of | Great Britain | By John Landseer | Engraver to the King, and F.S.A. | London.]

Pp. xxxviii-341. $5\frac{1}{4}$ in. by $8\frac{1}{2}$ in.

It contains a preface and six lectures.

The preface begins as follows:

Having long since been led to perceive that Engraving did not hold its due rank and consideration among the fine Arts, and that the public did not derive from it the degree either of pleasure or advantage which it was capable of imparting, I had formed a wish that it might become more highly and more extensively useful; and had felt the desire, which is almost inseparable from such a wish, of being myself instrumental in the accomplishment of what appeared to me so laudable a purpose.

1810. A | Letter | to a | Member of the Society | for Encouraging | The Art of Engraving | in objection to the scheme of patronage | now under consideration | and written with a view to its improvement | by | John Landseer | Engraver to the King and F.S.A. | London.

Pp. 44-2 pages advertisement. $5\frac{1}{2}$ in. by $8\frac{5}{8}$ in.

This is followed by:

1810. A | Second and a Third | Letter | to a | Member of the Society | for encouraging | The Art of Engraving | by | John Landseer | Engraver to the King, and F.S.A. | London.

Pp. 45 to 77 inclusive.

This is a general kick against the scheme of the Society for raising funds, and is of historical interest only.

I have in my possession a long letter addressed by the eminent engraver, William Sharp, to Mr. [Charles] Warren, dated 29th May 1810, on this same subject, and, as it has probably never been published, and is of considerable interest in this connection, it is here quoted in full.

Dear Sir,

The honour some Gentlemen have done me to require my free opinion of the plan for the formation of a Society for the encouragement of Engraving cannot on my part be too faithfully given, and this is the respect I wish to shew.

I shall begin with the Second resolution wherein is mentioned the 20 plates to be engraved in various ways. First I shall notice the Art of Mezzotinto—It is impossible to decide upon a given Number of the various modes of producing prints all of which are under the denomination of Engraving—The Mezzotinto being almost as quick as drawing. Many of them can be begun and finished at the same time that one Engraved Plate can, in a greater proportion than Twenty to One. If therefore there is to be the limitted number of only four plates in Mezzotinto, and Ten Engravings which latter would employ one Individual at least 30 years allowing Three Years to each, and the four Mezzotintos may be completed in less than two years of the Size of Woolletts Wolfe, the process being so rapid that four Plates can only employ one person for a short period—*and that only for one person*, others who are in that branch of Art can have no

encouragement from the Society, and must be entirely excluded. There may be subjects that may be the better suited for Mezzotinto of a Larger magnitude than the old regular mode of Engraving (like the Wolfe). I have seen Prints half as large as Life most beautifully executed, and with a most striking effect particularly where these requires a large Body of Shadow, which subjects are easily executed in a short time, comparatively, when it would be an entire waste of Life for such subjects to be regularly engraved—There are subjects much better adapted for Mezzotinto in preference to any other, and it must be considered that only a small number of Impressions can be produced, I believe less than 200—any historical subject executed in this manner cannot convey a sufficient number for the Public of England and also the Continent after the shareholders are supplied, *that is if they can be supplied.* Upon considering all these circumstances together, the Art of Mezzotinto requires a different mode of encouragement than that of Engraving.—On account of its rapidity it has great advantages in a pecuniary way—particularly when any event of the day, that may suddenly engage the attention of the Public—it may be brought forth at the same time to insure a Sale whilst the subject is alive—this is an advantage over any other method of Engraving. If Mezzotinto and engraving are to be considered on the same footing together there should be at least 20 plates of Mezzotinto to One Engraving —-therefore instead of the 10 Engravings to 4 Mezzotintos there ought to be 200 Mezzotintos to the 10 Engravings proposed in the 2nd Resolution without entering into any comparison respecting the Merits of the two Arts—for their must be no proscription whatever, but they are so different in the Mode and manner of execution that it is impossible to ever unite them in One Class.

In regard to the manner called dotted, this mode, in respect to expidition has great advantages over the Old established engraving, and is much easier in its execution, which is evidently proved by the Numbers who are employed in that mode, and who are daily increasing. It is not only easy in its process, but they have advantages over either the Line manner of Engraving, or Mezzotinto, by assistants which can be easily procured, and which assistants can without any knowledge of drawing, or any Natural taste perform the greatest part of the labour: The Principal Artist who employs them if he has a knowledge of the essentials that is drawing and natural taste, may produce many subjects at nearly the same time, and by the advantage of such assistants can produce as many, and even more than Mezzotinto can. The whole 20 Subjects mentioned in the 2nd Resolution may be easily engaged by the most emminent dotting Engravers and finished by reason of their present Number *in two years*, without ever considering the increase of Dotters which every year produces, therefore what is intended for the encouragement of dotting engraving can only be confined to two or three Individuals *and for a short time.* The greater number supposing them to be properly instructed can have no encouragement—unless the Subscriptions of 17,000 Guineas are increased to a very large extent. The dotting engraving has a considerable advantage over Mezzotinto in regard to the number of Impressions which may far exceed 1000, and I believe may be easily retouched by persons of inferior Abilities so as to print a very large Number if the subject should be a popular Subject of the day it will prove very profitable to the Artist if he is the proprietor. In a trading point of view the advantages to these Individuals is prodigeous—I have been told that Six Guineas is regularly given for small Portraits for octavo Books done in this Dotting Way besides an allowance for retouching—I heard of one publication (only of the many that appear every Month) It is upon Religious subjects, where the heads of Methodist Parsons are regularly introduced, whose Numbers far exceed the regular Clergy which are 20,000. In taking the number of Methodist Parsons to be only equal to the Clergy there is a Sum of 120,000 Guineas alone goes to a part only of Dotting Engravers, there are some engraved in a larger manner, and are published in various ways but all in Dotting engraving: And this is only one Class of Portraits done in this stile—some of these Men are dying away but their Numbers are increasing all over these

Kingdoms—This seems in itself an inexhaustible supply for dotting Engravers. The Amount of other Publications which are many and produce small dotting engravings cannot even be guessed at, but the Annual produce of the whole together must be immence, and besides every one of these dotting Engravers have also a fair claim to One of the 20 Historical subjects and cannot with any reason be denied—was the whole 17000 Guineas to be distributed amongst *a part* it would not equal the late plan of the Boydells Shakespere, the greater part of that Work was executed in the dotting way, and principally by this dotting manner the Numerous subjects are produced which present themselves to our View as we pass the Streets—and which now enable the Printseller to pay large Rents with an expe[n]sive establishment, and fromt his source are also to be added the advantage of Printing in Colours which many Printers are most successfully employ'd and of Great profit to the Proprietor, These Plates can be better printed in Colours when it is much Worn—another part of dotting I have seen printed upon Satin. The late Mr. Macklin made it his boast that he had expended 300,000£ in the Arts, I have my doubts of the accuracy of this assertion, yet he was successfull at one time, but the want of prudence & Judgment made him unfortunate. But the amount of dotting Engravings he was the means of bringing forth was very great.—But He expended in his Bible above 5000, in the regular Engravings allowing 100 Gs. a Plate for the Subjects, and two or three larger Engravings were published by Him at a Price from 400 to 700 G$^{s}$. each. The Number Mr. Boydell produced I can have no Idea, the Amount must have been immense. It was the late Mr. Woollett that principally establish'd the Fame of his House Mr. Earlom also did great Honor to himself as also to Boydells House, his Prints in Mezzotintos are very superior works of Art—When Boydells Fame as a Print Merchant was well established abroad in Foreign Countries by means of Wolletts finely engraved Prints—He of course resorted to every means to produce a quantity of Prints for sale.

There is another mode of making prints in Aquatint which are very usefull for some publications, I have seen some beautifully done—All these different methods are encouraged by Trade and Commerce and have all been encouraged by the Public in various shapes. But I cannot say The Old regular Mode of Engraving has been encouraged like the others, It may arise from its not being able to be conveyed to the admirers of the Art in different parts of Europe. Print Merchants live by the Quantity as much as by the quality and as some Mode of Engraving (have for reasons I have before stated) being easier of execution together with that dispatch frequently so necessary in Trade, gave them the preheminence. The Old established Mode of Engraving which I mean; many of them were executed before and particularly at the Time of Louis the 14th. & since. Edelink, Drevit, Nanteul, Houbracken for Portraits—with Fiquet (I believe) this last Artist whose small Heads are so beautifull that they have never been equalled, and so are many others whose Names I do not remember. There are also Mr. Robt. Strange, Wollett, Vivares, Raphael Morgan & others at Rome also at Paris & Germany & many more than is necessary to mention. When I look at the impressions of these distinguished Men I see the impossibility of blending their Engravings with any other modes that have been since established, neither can I see it possible for any Man to command success if his Studies are employed to imitate their Stile and manner of execution, for there is no patronage at all adequate to the trouble & time—These Great Men considered the Quality more [than] the quantity. The latter best suiting the purposes of Trade, and the former for excellence. It is well known if a Person can get assistants and engage subjects of various sorts, Plates may be so Manufactured as to produce a large Fortune, One Gentleman an Engraver informed Me, that He has gained 20,000£ only by the Labour of others during the prime of his Life, and all this was tottally independant of his own labour. I could Write more at large but it would be useless. And I am decidedly convinced, in considering all the various Methods of producing prints which are called Engraving that it is impossible to form any Society whatever to unite them together—

They never can at all be in Harmony. If there are any Gentlemen who think the formation of Societies are necessary to engage the Patronage of Noblemen & Gentlemen, I would recommend them to form distinct Societies—independant of each other—Let those Gentlemen (who are the most Numerous) in the dotted Way form a Society amongst themselves. The Mezzotinto the same—as well as the others—When they are thus formed, they may reccommend themselves to the Notice of any Society of Noblemen & Gentlemen for their protection and encouragement *without any deception* which must be the case if Men of such opposite Modes shall attempt to mix together. Such Noblemen & Gentlemen may encourage whatever Mode or manner they most approve of, and they ought to be well informed of all the advantages and disadvantages each Stile is liable to, and also the difference between the Trading Artist and adventurer, & those whose principal desire is for excellence in his Art—It is very difficult for these two characters to be found in One Person. Those whose principal aim is to promote their own gain without any regard to excellence will always circumvent and undermine Industry & real merit. The more Sir I consider the papers you have left with me for my perusal—the more determined do I feel of declining all interference any further than by given my opinion. The mode of Engraving I have attended to during the whole of my Life I certainly wish to see established and well encouraged, and that it may be raised up by the patronage of distinguished Characters but at the same time I do not proscribe every other method, every Man has an undoubted right to give the preference where he thinks proper, and leave others to enjoy their own opinions—It is needless for me to enter into any other particulars, for unless union can be promoted, no good can ever be produced either for the promoting of real art or for the *exercise of any charitable uses* to unfortunate Artists of real merit—and which union can [n]ever take place by the formation of any Society composed of Men of opposite interests for the reasons I have before Stated. Whatever good any gentlemen may attend to bring forth, every Man should pay some attention to his Moral Character. Was I to encourage any set of Noblemen & Gentlemen to advance their money in a plan like what you have submitted to me I feel I should encourage imposture. I mean by mixing those modes of Art together, which are in their Nature separate and distinct. I shall now conclude by recommending an immediate Seperation, with perfect good will (if possible) towards each other. Let those who are in one line of Art act together and form a distinct Society—and others the same, they can never be reproach'd with desception, And every Nobleman or Gentleman will be at Liberty to act as they may think proper.

I remain Dear Sir
Your Sincere Friend &c.
WILL[M] SHARP.

London Street 29 May 1810.

P.S. I must request the favor of you to return this Letter to Men [me?] after you have read it to the Gentlemen who have done me the honor to desire my opinion.

1810. Critical and Familiar | Notices | on the Art of Etching | upon Copper| Through which are interspersed some prints | etched by an Amateur | . . . | Dublin| Printed by W. Huband | 1810.

Pp. 26. 6½ in. by 8¼ in. Six illustrations etched by the author.

Excessively rare, only twenty-five copies printed. A copy is in the Print Room British Museum.

1813. Reprinted with additions—thirty copies only.

Pp. 53, six plates. A copy is in the Museum Library.

In Dibdin's "Bibliographical Decameron," vol. iii, page 384, is a note of which the following is an extract:

The ensuing letter is full of the character of my departed friend [Dr. Hall, late Bishop of Dromore]: and will I think be perfectly acceptable.

"Dublin, February 5, 1813.

"My Dear Sir,

"I was gratified with the receipt of your letter of 5th of last month, yesterday in the country. . . . On my arrival in this town to-day, a note was put into my hand from Mr. Huband of Baggot Street, stating that he had your permission to inspect the much wished for nonpareil. I shall send the book to him for 24 hours, as soon as I shall have feasted on it. I do not know Mr. H. but he is a very distinguished book man; for I am told that he wrote a book on engraving, that he printed it with his own hands, and engraved the plates; so that he beats the curate of Lustleigh in the county of Devon, immortalized in Nichols's Anecdotes. I have heard that a pipe of port wine was lately refused in this city for a copy of Mr. H's book. This gentleman is a barrister, and may take for his motto, 'tam Marti quam Mercurio, vel Minervæ.' I happened to see him use very dexterously, at noon, in one of the most crowded streets of Dublin, a shilelagh (alias oaken cudgel) on the back and shoulders of Major . . ., cousin to Lord . . . The Major was in his curricle, and Mr. Huband on foot. The consequence of this affair has been, that the Major has been dismissed his Majesty's service. . . .

"Yours ever, and with truest respect and attachment,

"Dan. McNeille."

To this note is a sub-note as follows:

Mr. Huband was so obliging as to give me an intimation of his curious work in the following letter:

"Dublin, Jan. 1813.

"Sir,

"The nature of your literary pursuits, I presume, will render any apology unnecessary for transmitting to you the enclosed papers. They are the only fragments I can at present procure for you, of a volume which I apprehend you will consider entitled to *some* notice in the history of Books. The copies of the work alluded to in the enclosed testimonies, were *written*, *printed*, *engraved*, and *bound*, by the hands of a private gentleman; a member of the Irish bar; of whose professional rank, or situation in life, it may be unnecessary to apprize you. Twenty five copies only of the work was [*sic*] printed. It was much abridged from the original MS. for the purpose of bringing it within the management of a single hand. . . . Permit me to add, that should you deem the performance alluded to in this communication, entitled to notice in the progress of any of your literary or typographical researches, I shall feel much gratification in furnishing you with some further short memoranda; or replying to any enquiries you may be pleased to favour me with, addressed as below. I have the honour to be, Sir, your very obedient servant, W. Huband.

"21 Baggot-Street."

Lord Spencer possesses the only copy of this curious performance (presented to him by the author) which I have seen in England.

1811. Three Lectures on Engraving, delivered at the Surrey Institution in the year 1809 by Robert Mitchell Meadows, London, 1811, 8vo.

I have not seen this volume, but it is mentioned in several Bibliographies.

1811. Chalcographia | or the | Art of Multiplying | with perfection | Drawings | after the Manner of | Chalk, Blacklead Pencil, and Pen and Ink | . . . | by J. Hassell | . . . | London.

UNIV. OF CALIFORNIA



Pp. 36. 8¼ in. by 10¾ in. 7 plates.

An interesting book describing his process.

In addition to the book on etching hereinafter noted Hassell published a number of books on Art subjects, including Memoirs of George Morland, 1806.

1821. A | Course of Lectures | on | Drawing, Painting | and | Engraving | considered as | Branches of Elegant Education | Delivered in the Saloon of the Royal Institution | . . . | by W. M. Craig | London.

Pp. ix-451. 5¼ in. by 8½ in.

Introduction and eight lectures.

Five plates, sometimes bound after the introduction, and sometimes at the end, showing five printings in colour, as follows:

1. First Shadow.
2. Second Shadow.
3. First, Second, and Third Shadows.
4. Gray and Red Tints.
5. Local Colours and Finishing.

It contains errors—for instance, it states that engraving in mezzotint was invented by Prince Rupert.

1825. The Engraver's Complete Guide, comprising the theory and practice of Engraving, with its modern improvements, in steel plates, lithography etc. London, by C. F. Partington. 8vo.

The above note is taken from Messrs. Singer and Strang's Bibliography, but I can give no details as I have not been able to find a copy of the book.

Partington also published:

"Builder's Complete Guide," 1825.

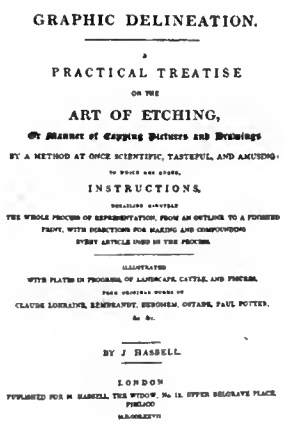
"Mechanic's Gallery of Science and Art," 1825.

"The Scientific Gazette or Library of Mechanical Philosophy," 1826.

"A Manual of Natural and Experimental Philosophy etc," 2 vols., 1828.

"The British Cyclopaedia," 1832-34.

"Natural Views of London and its Environs." Parts i-xviii. 1833-34.


GRAPHIC DELINEATION.

A

PRACTICAL TREATISE

ON THE

ART OF ETCHING,

Or Manner of Copying Pictures and Drawings

BY A METHOD AT ONCE SCIENTIFIC, TASTEFUL, AND AMUSING:

TO WHICH ARE ADDED,

INSTRUCTIONS,

DETAILING MINUTELY

THE WHOLE PROCESS OF REPRESENTATION, FROM AN OUTLINE TO A FINISHED PRINT, WITH DIRECTIONS FOR MAKING AND COMPOUNDING EVERY ARTICLE USED IN THE PROCESS.

ILLUSTRATED

WITH PLATES IN PROGRESS, OF LANDSCAPE, CATTLE, AND FIGURES,

FROM ORIGINAL WORKS OF

CLAUDE LORRAINE, REMBRANDT, BERGHEM, OSTADE, PAUL POTTER,

&c. &c.

BY J. HASSELL.

LONDON

PUBLISHED FOR M. HASSELL, THE WIDOW, No. 12, UPPER BELGRAVE PLACE, PIMLICO

M.D.CCC.XLVIII

1826. Graphic Delineation. | A | Practical Treatise | on the | Art of Etching | or Manner of Copying Pictures and Drawings | by a method at once Scientific, Tasteful, and Amusing: to which are added | Instructions | detailing minutely | the whole process | . . . | by J. Hassell | London.

1827. Another edition was published with the same title, the title-page being here shown.

Pp. 23. 8⅝ in. by 11 in.

UNIV. OF CALIFORNIA



Frontispiece and eight other plates, etched by the Author. The book is an excellent treatise by a practical etcher.

Messrs. Singer and Strang mention an edition of 1824.

1840. Outline History of the Fine Arts, by Benson J. Lossing. 16mo. New York. Contains chapter on Engraving, Wood-Engraving, etc.

1841. The | Art of Engraving, | with the various | modes of operation | under the following different divisions |

| | |
|---|---|
| Etching | Lithography |
| Soft-ground etching | Wood Engraving |
| Line Engraving | Medallic Engraving |
| Chalk and Stipple | Electrography |
| Aquatint | and |
| Mezzotint | Photography |

Illustrated with specimens of the different Styles of Engraving. | By T. H. Fielding| London.

1844. Another edition was published.

Pp. vii-109. 6 in. by 9½ in.

There are ten plates and a number of illustrations in the text. One of these (the frontispiece) shows sixteen tools or instruments used by engravers, and another (Plate V) eight specimens of aquatint grounds.

This volume is a practical and standard work.

1880. It was in this year published in New York as an appendix to "The Print Collector," by J. Maberly, edited by Robert Hoe, Jnr. The only plate reproduced was that showing the tools, and this was also reproduced in Hind's "Short History of Engraving and Etching."

1858. The | American Drawing-Book | A | Manual for the Amateur | and | basis of study for the professional artist | especially adapted | to the use of public and private schools, as well as home instruction | by | J. G. Chapman, N.A. | "any one who can learn to write, can learn to draw" | New York | J. S. Redfield, 34 Beekman Street | 1858.

Pp. viii-304. 9¼ in. by 11½ in. Illustrated.

Pages 253 to 278 inclusive (the first of which is here reproduced) contain an excellent and beautifully illustrated chapter on Etching, Engraving, Engraving in Aquatint, Mezzotint Engraving, Engraving on Wood, etc. The various tools used in laying the mezzotint ground are here better illustrated than in any book of which I am aware.

The 1847 edition has the following title: The | American Drawing-book | a | manual for the amateur, | and | basis of study for the professional artist: | . . . | by | J. G. Chapman, N.A. | "Anyone who can learn to write, can learn to draw." | New York.

Pp. 168.

I have not seen a copy of this edition, but there is nothing in the title which suggests that it contains a chapter on Engraving.

It is to be noted that all editions have the above motto on the title-page.

There is an 1864 edition in the British Museum and one of 1870 in the South Kensington.

The English edition of 1848 is entitled "The Elements of Art a Manual for the Amateur, and basis of Study for the professional Artist." This is exactly like the American editions, as far as it goes, but it only contains 112 pages, and nothing relative to Etching, Engravings, etc.

The 1858 English edition is entitled "The Amateur's Drawing Manual, and basis of Study for the professional artist; comprehending . . . Etching and Engraving. . . ."

It is evident that these were printed from the same electrotype plates, as the pages, text, and illustrations are the same—the difference being in the title-pages.

THE
Art and Practice
OF
ETCHING;
WITH
DIRECTIONS FOR OTHER METHODS
OF
LIGHT AND ENTERTAINING
ENGRAVING.

BY
HENRY ALKEN.

London:
S. & J. FULLER,
34 & 35, RATHBONE PLACE.
OXFORD STREET.
1849.

1849. The | Art and Practice | of | Etching | with Directions for Other Methods | of | Light and Entertaining Engraving | by | Henry Alken | London.

Pp. 58-1 page of "Reference to Plates"-5 pages of S. & J. Fuller's advertisement relative to their "Fine Art Subscription Gallery," and 9 plates (Plate 3 is the frontispiece). $5\frac{1}{2}$ in. by $7\frac{1}{4}$ in.

The title-page is here shown.

The plates are engraved by Alken, and are as follows:

Plate I. Shows tools and manner of using them.
II. Heads of Animals.
III. Boar Hunting.
IV. Soft Ground Etching.—The Sportsman.
V. Soft Ground Etching.—The Earth Stopper.
VI to IX inclusive. Aquatints.

The book is divided into four parts,

Part I. Etching, including Dry-point.
II. Engraving in Soft Ground.
III. Aqua-tinta Engraving.
IV. Resin-ground Engraving.

1849. The Art | of | Etching on Copper | by | Alfred Ashley. [London.]

Pp. v-18. $8\frac{1}{4}$ in. by $10\frac{1}{4}$ in. 14 plates.

It has an etched second title-page.

It is not dated, but several of the plates are dated 1849.

It has chapters on the tools, laying the ground, the process of biting-in, the process of rebiting and etching in steel. All the plates are excellent. One of them shows the tools.

In 1851 another edition was issued.

1849. Under this date Messrs. Singer and Strang note a book (of which I have not been able to find a copy) with the following title:

Etching described and simplified, with progressive illustrations. By a practical engraver. London, 8vo.

1868. Etching | & | Etchers | by | Philip Gilbert Hamerton | London.

Pp. xxvi-354. $6\frac{3}{4}$ in. by $9\frac{5}{8}$ in.

This is one of the best and most comprehensive books ever published on the Art and History of Etching. It is dedicated to [Sir] Francis Seymour Haden, and consists of:

Preface.

Book I [Chapters I to XV]. Powers and Qualities of the Art.

II [Chapters I toXIV]. The English School.

III [Chapters I to IX]. The French School.

IV [Chapters I to VIII]. The Dutch and other Schools.

V [Chapters I to XIII]. Processes.

It has woodcut vignette (copy of one of Rembrandt's etchings) and thirty-five etched plates, all from the *original coppers* excepting two which are copies after Ostade, including Haden, Samuel Palmer, Callot, Lalanne, Jacquemart, Daubigny, Appian, Jongkind, Rembrandt, Paul Potter, Karl Dujardin, Waterloo and Wierotter. Even the Rembrandt and Callot plates are only slightly worn. Altogether it is a beautiful volume, and is now quite scarce.

1876. The second edition appeared in this year.

Pp. xxx-459. $5\frac{7}{8}$ in. by $9\frac{7}{8}$ in.

With the exception of the vignette, all the old illustrations are omitted, and twelve new ones are introduced. Ten of these are copies and one original by the author, and one original by Lalanne. It is bound in black cloth, and on the front side is impressed in gilt a portion of one of the Liber Studiorum plates, so that it looks like the blackened plate with the bright copper lines showing through, before biting.

The text is the same as in the first edition.

1880. In this year the third edition appeared.

Pp. xxxiii-360. $8\frac{1}{2}$ in. by $12\frac{1}{2}$ in.

This edition is the most sumptuous of all. The vignette is still retained on the title-page, and it contains a large number of beautiful plates, twenty-two of which are copies after old masters etched on copper by M. Amand-Durand's process of héliogravure, and printed as ordinary etchings, and twenty-six are original plates by Israels, Unger, Beyer, Lalanne, Jacquemart, Jacque, Appian, Lalauze, Martial Veyrassat,

Soumy, Legros, Billet, Whistler, Haden, Palmer, Chattock, Genge, Herkomer, Rajon, and Hole.

1883. In this year the American edition appeared, which is exactly like the second English edition, excepting only the wording on the title-page.

1871. The | Etcher's Handbook | by | Philip Gilbert Hamerton | . . . | Giving an Account of the Old Processes, and of | Processes recently discovered | Illustrated by the Author.

1875. The second edition appeared this year, and the above title is taken from this edition as I have not examined a copy of the first edition.

Pp. viii-94. $4\frac{3}{4}$ in. by $7\frac{1}{4}$ in. 6 plates etched by the author, one of which is in dry-point. This is one of the best of the text books describing the process.

1881. In this year the third edition appeared, "revised and augmented," and was published in London and Boston.

N.D. (1870?). Etching | its principles and practice | a book for students and amateurs | by | W. G. Shrubsole | . . . | First Edition | . . . | London.

Pp. 68. $4\frac{7}{8}$ in. by $7\frac{1}{8}$ in.

A few illustrations in text, and two etched plates, one of them showing the same subject in two states.

It is an interesting and practical little handbook.

1873 (or 1874). The Grammar | of | Painting and Engraving | translated from the French of | Blanc's Grammaire des Arts du dessin | by | Kate Newell Doggett | with the original illustrations.

This was published in Chicago in 1873 or 1874. Copyrighted in 1873.

1875. In this year it was published in New York and the above title is taken from this edition.

Pp. xx-330. $6\frac{1}{2}$ in. by $8\frac{1}{2}$ in.

Pages 239 to 312 inclusive are devoted to Engraving in its various branches. It is one of the classics, is well translated, and the illustrations are excellent.

1879. The third edition was published in Chicago. It is the same as the above, excepting the title-page.

1879. About Etching | Part I | Notes by Mr. Seymour Haden | on | A Collection of Etchings and Engravings | by the Great Masters | lent by him to the Fine Art Society to | illustrate the subject of Etching | Part II | An Annotated Catalogue of the | Examples Exhibited | of | Etchers and Painter-Engravers' work | Illustrated with | An original Etching by Mr. Seymour Haden | and fifteen facsimiles of Etchings | The Fine Art Society | 148 New Bond Street | 1879.

Pp. 78. $9\frac{3}{4}$ in. by $12\frac{3}{8}$ in.

The above title fully explains the scope of the book, which is beautifully printed and illustrated.

The original etching by Haden is "The Moat-House" [H. 114].

The volume passed through four editions, the first appeared in the autumn of 1878, the fourth in June 1879, and it is from the latter that the above note was taken.

1879. Instruction in the Art of Engraving, by S. E. Fuller, New York, 12mo.

Messrs. Singer and Strang give the above title, but I have not been able to find a copy, so can give no further details.

Mr. Fuller is also the author of a book on wood-engraving, which is described in Chapter VIII.

1879. The Etcher's Guide, by Thomas Bishop. Philadelphia, Janentzky, 1879. Illustrated.

I have not seen a copy of this, but it is mentioned in the Bibliography at the end of the American edition of Lalanne's treatise.

1880. A Treatise | on | Etching | Text and Plates | by | Maxime Lalanne | Authorized Edition, Translated from the | second French edition | by | S. R. Koehler | with an introductory chapter and notes by the | translator | Boston.

Pp. xxx-79. $6\frac{3}{4}$ in. by $9\frac{7}{8}$ in.

This is a well printed, beautifully illustrated edition of one of the best books about etching. At the end is a Bibliography, not, however, very complete.

1880. In the American Art Review for this year is a notice of a book about to be published in Cincinnati, by Miss M. Louise McLaughlin, entitled: "Etching: A Practical Manual for Amateurs. Illustrated with original specimens of the Art."

I have not been able to find a copy, so no further details can be given.

1882. The Graphic Arts | A treatise on the varieties of Drawing | Painting, and Engraving | in Comparison with each other | and with nature | by | Philip Gilbert Hamerton | . . . | London.

Pp. xvi-384. $8\frac{1}{2}$ in. by $12\frac{1}{2}$ in.

This is a companion volume to the third edition of "Etching and Etchers" by the same author.

It contains five chapters relating to engraving, as follows:

XXIV. Wood-Engraving.
XXV. Etching and Dry Point.
XXVI. Line Engraving.
XXVII. Aquatint and Mezzotint.
XXVIII. Lithography.

It has fifty-four beautiful illustrations including original wood-cuts, etchings, dry-points, soft-ground etching, line engravings, stipple and line, stipple, aquatint, mezzotint and lithograph. Those plates which are process reproductions are of the highest quality.

1883. The Relative Claims of Etching and | Engraving to rank as Fine Arts | and to be represented as such in the | Royal Academy of Arts | by | Francis Seymour

Haden, F.R.C.S., | President of the Society of Painter-Etchers | A Paper read before the Society of Arts, . . . | with eight Illustrations | London | . . .

Pp. 26. 6 in. by 9½ in. 8 figures on 4 plates.

This is a strong plea for the admission of etchers and water-colour painters to the Royal Academy.

At the end are the following tables, etc.:

List of Engraver-Etchers.

The Etchers again divide themselves into the following schools.

List of Books indispensable to the student and collector.

The illustrations are arranged in pairs as follows:

Engraver's Foreground—Etcher's Foreground.

Engraver's Flesh—Etcher's Flesh.

Engraver's Drapery—Painter-Engraver's Drapery.

Engraver's Stems, Foliage and Sky—Etcher's Stems.

1883. Practical Notes | on | Etching | by | R. S. Chattock | Fellow of the Society of Painter-Etchers | London.

The second edition was published in 1883, but I have not seen a copy, nor have I found the date of the first edition.

1886. The third edition (revised) was published this year, and from this the above title is taken.

Pp. 74. 6 in. by 8¾ in. 8 etched illustrations, and several in the text, of tools.

This is one of the best of the books relative to the process.

1885. Etching | an outline of its technical processes and its History, | with some remarks on Collections | and Collecting | by | S. R. Koehler | illustrated by thirty plates by old and modern | etchers and numerous reproduc- | tions in the Text] New York-London-Paris and Melbourne.

Pp. xiv-238. 11 in. by 15 in.

This is a sumptuous volume, and is now quite scarce, due to the fact that many copies have been broken up for the original etchings.

The text is well written, but the size of the book renders it difficult to read.

The most interesting of the original etchings is one by C. B. Hopper, the history of the discovery of the plate being given on page 25. Other original etchings are by R. Swain Gifford, Thomas Moran, Lalanne, Jacquemart, Whistler, Bacher, Flamang, etc.

There are ninety-five excellent illustrations in the text.

1886. Engraving . . . translated by R. A. M. Stevenson (from "La Gravure" by H. Delaborde, Paris, 1882). With an additional chapter on English Engraving by William Walker, London, 8vo. Illustrated.

I have not seen this translation, but it is noted in several bibliographies.

1886. American Etchers. | Reprinted from the Century Magazine | for February, 1883, with a brief | Additional Chapter reprinted in part | from the New York Star,

by Mrs. | Schuyler van Rensselaer | to which is added an ac- | count of Méryon and his | work, by Frederick Keppel | New York. 1886.

Pp. 31. $7\frac{3}{8}$ in. by $11\frac{3}{8}$ in. 16 illustrations.

This is an interesting reprint, and is one of the best articles on the subject of American Etching and Etchers.

1886. Etching | in America | with lists of American Etchers and | notable collections of Prints | by | J. R. W. Hitchcock | New York.

Pp. x-96. 5 in. by $7\frac{1}{8}$ in.

The frontispiece is the first plate etched in the New York Etching Club. The ground was laid by Mr. James D. Smillie, Mr. R. Swain Gifford drew the design, and Dr. Leroy Milton Yale "manned the press" and took off the first impression. This (as a note in the book states) was on an evening in the winter of 1877-8 when some twenty artists, more than half unacquainted with the process, met in an up-town studio to organize an etching club and to gain some practical knowledge.

Mr. Hitchcock's volume is an interesting contribution to the literature of etching.

1888. On the | Making of | Etchings | by Frank Short | London.

Pp. 34. $6\frac{1}{2}$ in. by $8\frac{3}{8}$ in.

This is well written and printed, and has a number of interesting marginal illustrations showing tools, etc. There are illustrations in the text and four etched plates. It was reprinted in 1889. A second edition appeared in 1893 and the third in 1898.

This latter has forty-three pages and different plates but similar marginal illustrations. It is altogether a delightful little volume.

1890. Darton's Manuals for home-work. Etching by G. Woolliscroft Rhead, with illustrations by the author. London, 12mo.

Messrs. Singer and Strang give the foregoing note.

1892. Drawing & Engraving | a brief exposition | of | technical principles & practice | by | Philip Gilbert Hamerton | . . . | with numerous illustrations | selected or commissioned by the Author | London and Edinburgh.

Pp. xxii-172. $6\frac{1}{4}$ in. by $8\frac{3}{4}$ in.

Like all of Mr. Hamerton's works this is well written, well printed, and beautifully illustrated. It has eight chapters on engraving, as follows:

I. Etymology of the word.
II. Principal Varieties of Engraving.
III. Wood-Engraving.
IV. Copper and Steel Plate-Engraving.
V. Etching.
VI. Mezzotint.
VII. Photographic Processes of Engraving.
VIII. Books on Engraving.

The latter chapter is brief and not very satisfactory, but all the others are of great interest.

There are many illustrations in the text and twenty-three plates including an original lithograph, five line engravings, one etching, and two mezzotints. The other plates are héliogravure reproductions by Amand-Durand and P. Dujardin.

1892. Etching | and | Mezzotint Engraving | lectures delivered at Oxford | by | [Sir] Hubert Herkomer, R.A., M.A. | . . . London | . . . | and New York.

Pp. vi-107. $8\frac{3}{4}$ in. by $12\frac{1}{4}$ in.

This book is well printed on beautiful paper and contains thirteen illustrations by the author. It gives minute directions relative to the making of etchings and mezzotints, the various plates illustrating the processes.

1893. A | review of etching | in the | United States | by Henry Russell Wray | R. C. Penfield, Publisher | Philadelphia.

Pp. 91. $5\frac{1}{2}$ in. by $6\frac{3}{4}$ in. Frontispiece.

Mr. Frank Weitenkampf, Curator of the Print Department of the New York Public Library, kindly furnished the above note, but I have not been able to inspect a copy of the book itself.

1895. Etching in England | by | Frederick Wedmore | with 50 Illustrations. | London.

Pp. xiv-184. $6\frac{3}{4}$ in. by $9\frac{1}{4}$ in.

This is a book about etchers rather than etching, and the illustrations reproduce specimens of the work of the various artists mentioned.

1895. Etching | Drypoint, Mezzotint. | The Whole Art of the Painter-Etcher | A Practical Treatise | by Hugh Paton | . . . | London.

Pp. iv-182-viii. $6\frac{1}{2}$ in. by 9 in.

There is an introduction followed by fifteen chapters. It is one of the best of the technical treatises, with handy marginal notes and excellent illustrations.

In 1909 the second edition was published, pp. viii-205-viii. $6\frac{1}{2}$ in. by 9 in. The principal difference between the two editions is the addition of a chapter on Colour Etching. This additional chapter was also published separately.

1897. Etching, Engraving | and the other methods of | Printing Pictures | by | Hans W. Singer & | William Strang | with ten original plates by, and | four illustrations after, William Strang | London.

Pp. xiv-228. 7 in. by $8\frac{1}{2}$ in. 14 illustrations.

Mr. Strang was responsible for the illustrations, Dr. Singer for the text.

There are sixteen chapters, as follows:

I. The three different kinds of printed pictures.
II. The relief processes.
III. Line- or burin-engraving.
IV. Etching.

V. Dry Point.
VI. Mezzotint engraving.
VII. Aquatinting.
VIII. The crayon method and its developments.
IX. Stippling.
X. Some stray methods of engraving.
XI. Colour printing.
XII. The planographic process. Lithography.
XIII. How to distinguish between different kinds of prints.
XIV. How to appreciate and enjoy prints.
XV. Modern Photo-mechanical processes.
XVI. Bibliography.

The book is a valuable contribution to the subject, and the bibliography is the best published in England (it is confined principally to English, French, and German works) on the technical treatises. It notes 414 items from 1583 to 1896 inclusive.

1902. How | Prints are made | Atherton Curtis | Mount Kisco, New York.

Pp. 22. $4\frac{3}{4}$ in. by $7\frac{1}{4}$ in.

This little book contains fourteen sections, and the scope of it is thus given by the author in an introductory note:

> The description of the various processes which follow are not intended for technical treatises. They give the most important facts for those who know little of how prints are made, but they do not enter sufficiently into details to be of use to the professional worker.

1907. In this year it was reprinted (revised) by Messrs. Frederick Keppel and Co., New York, the same size as the first edition, but with fewer pages—a smaller type being used, and also as No. 13 of the so-called "Keppel Booklets." The latter has 28 pages. $3\frac{3}{8}$ in. by $5\frac{1}{2}$ in.

It is an excellent little pamphlet for the novice, and that was the object of the author, as above stated.

1902. Modern Etching | and Engraving | Edited by Charles Holme | . . . London, Paris, New York.

$8\frac{1}{2}$ in. by $11\frac{1}{4}$ in.

This is an extra number of "The Studio."

It is divided into the following sections and contains a large number of illustrations. Each section is paged separately, and followed by the plates belonging to it.

Great Britain by A. L. Baldry.
America by Will Jenkins.
France by Gabriel Mourey.
Germany by Dr. Hans W. Singer.
Austria by Wilhelm Schölermann.
Hungary by Anthony Tahi.
Holland by Ph. Zilcken.
Belgium by Fernand Khnopff.

Denmark and Norway by Georg Bröchner.
Finland by Count Louis Sparre.
Italy by Dr. Romualdo Pantini.
Switzerland by Professor Robert Mobbs.

1903. Engraving for | Illustration | Historical and Practical Notes | by | Joseph Kirkbride | with two plates by ink photo process | and six illustrations | London, Toronto, New York.

Pp. vii-72. 5 in. by 7¼ in.

This volume contains chapters on wood-engraving, metal-engraving, engraving in England, etching, mezzotint, and various "process" methods. It is a well written, practical little book.

1904. Representative | Art of our Time | with original Etchings and | Lithographs and repro- | ductions of oil and | water-colour | paintings | pastels | &c. | Edited by Charles Holme | London.

Size, 12 in. by 16 in.

This is a volume of "The Studio Library." It is divided into ten sections, paged separately, and written by:

I. The Value of Line in Etching and Dry-Point, by Dr. Hans W. Singer.
II. The Future Development of Oil-Painting, by Percy Bate.
III. The Development and Practice of the English Water-Colour, by Walter Shaw Sparrow.
IV. The Development and Practice of Pastel Painting, by A. L. Baldry.
V. The Modern Aspect of Artistic Lithography, by Joseph Pennell.
VI. The Art and Practice of Monotype in Colour, by Alfred East, A.R.A.
VII. The Invention and Development of Herkomer-gravure, by A. L. Baldry.
VIII. The Modern Aspect of Wood-Engraving, by Charles Hiatt.
IX. The Pencil and the Pen as Instruments of Art (Editoral note).
X. Sanguine.

The original etchings and lithographs by Legros, Lepère, Pennell, Cameron, Chalime, Burridge, Steinlen, Rivière and La Thangue, and a mezzotint by Pietschmann, are excellent.

In the same year eight of the parts were published separately in New York (John Lane), as follows:

| Old Number. | | New York Number. |
|---|---|---|
| VIII | became | I. |
| V | „ | II. |
| II | „ | III. |
| III | „ | IV. |
| I | „ | V. |
| IV | „ | VI. |
| VI | „ | VII. |
| IX | „ | VIII. |

Parts VII and X were omitted.

1908. A Short History of | Engraving & Etching | for the use of Collectors | and Students | with full bibliography | classified list and index of Engravers | by | A. M. Hind | of the Department of Prints and Drawings | British Museum | with frontispiece in photogravure | and 110 illustrations in the text | London.

Pp. xviii-473. 6 in. by 9 in.

This, the most important book in English on the subject of Engraving, is fully described in Chapter V, but is again mentioned here to make this chapter complete.

1909. Aquatint Engraving | A Chapter in the History | of Book Illustration by | S. T. Prideaux | Illustrated by an original aquatint, two collotype plates | and numerous half-tone plates | London.

Pp. xv-434. $6\frac{1}{4}$ in. by $9\frac{1}{4}$ in.

In the Introduction the author says:

> This book is meant to serve a twofold purpose. On the one hand it is intended as a guide to the student of aquatint engraving; on the other to call attention to a mode of illustration which at its best has never been surpassed in the history of book production.

The chapters are as follows:

I. The Aquatint Process.
II. The Development of Colour Printing and the Invention of Aquatint.
III. The use of Aquatint in France and the Aquatint work of Goya.
IV. The rise of Water-Colour Painting and the Topographical Draughtsman.
V. Paul Sandby and his Aquatinta.
VI. Rudolph Ackermann and his associates.
VII. Humphrey Repton and his place in Garden Literature.
VIII. Water-Colour Painters as Teachers, and their Drawing-books.
IX. Foreign Travel.
X. English Topography.
XI. Sport and Natural History.
XII. Caricature and Costume.

Appendix A. Books published before 1830 with aquatint plates.
B. Biographical notices of Engravers whose names appear on the plates.
C. Artists whose names appear on the plates.
D. Publications by Ackermann with aquatint plates.
E. Books illustrated by Rowlandson in which aquatint was employed.
F. Alphabetical list of aquatint engravers, with the books illustrated by them.
G. List of Authorities.

It will readily be seen from the foregoing how important and comprehensive the book is; it is only necessary to state further that the author has done justice to the subject.

1910. Victoria and Albert Museum | Tools and Materials | used in | Etching and Engraving | A descriptive catalogue | of a collection | Exhibited in | the Museum | London.

Pp. 16. 6 in. by 9 in.

This pamphlet is sold for one penny. It has passed through several editions, but only the last one is noted.

The collection was prepared by Miss C. M. Pott, R.E., under the direction of Sir Frank Short, R.A., P.R.E., who also supplied the technical notes.

As a guide to the exhibition it is invaluable, but it is also valuable as a reference list of tools and materials.

1911. Royal Society of Painter-Etchers | and Engravers | Etchings and Engravings | what they are and are not | with some notes on the | care of prints | by | Frank Short, R.A. | President of the Society.

Pp. 40. 7 in. by $8\frac{3}{4}$ in.

550 copies were issued, of which fifty had the plates signed by the author.

It has chapters on the various processes, interesting marginal notes and marginal illustrations, illustrations in the text, and several plates. It is delightfully written, well printed, and is a valuable contribution to the literature of engraving.

# CHAPTER VII

## ENGRAVING IN MEZZOTINT

1662. Sculptura. John Evelyn.
1755. Second Edition.
1769. Another "Second" Edition.
1906. Fourth Edition.
1825. "Miscellaneous Writings."
1669. Ars Pictoria. Alexander Browne.
1675. Second Edition.
1688. The Excellency of the Pen and Pencil.
17—. Coloritto. J. C. Le Blon.
1756. L'Art D'Imprimer Les Tableaux . . . de J. C. Le Blon (Gaultier de Montdorge).
1747. Sculptura-Historico-Technica.
17—. Third Edition.
1770. Fourth Edition.
1758. The Handmaid to the Arts. Robert Dossie.
1773. The Artists Assistant.
1783. The School of Wisdom and Arts.
1786. A History of the Art of Engraving in Mezzotinto. James Chelsum.
17—. Catalogue of Thirty-six Pictures by George Morland, to be engraved by J. R. Smith.
1838. Notes on the Earliest Specimens of Mezzotint Engraving. H. W. Diamond.
1844. Art of Engraving. T. H. Fielding.
1858. The American Drawing Book. J. G. Chapman.
1865-1911. Turner's Liber Studiorum and Turner Bibliography.
1882. The Graphic Arts. P. G. Hamerton.
1883. Catalogue of a Collection of English Portraits in Mezzotint. Walter F. Tiffin.
1884. British Mezzotinto Portraits. John Chaloner Smith.
1886. Richard Earlom. J. E. Wessely.
1887. Memoir of Samuel Cousins, R.A. George Pycroft.
1899. Another Edition.
Various Catalogues of Engravings by Samuel Cousins, R.A.
1892. Etching and Mezzotint Engraving. [Sir] Hubert von Herkomer.
1895. Etching, Drypoint, Mezzotint. Hugh Paton.
1909. Second Edition.
1898. Masters of Mezzotint. Alfred Whitman.
1899. Mezzotints. Roger Riordan.
1901. The Present Rage for Mezzotints. W. Roberts.
1902. John Raphael Smith. Julia Frankau.
1904. William and James Ward. Julia Frankau.
1902. Burlington Fine Arts Club Exhibition of Mezzotints.
Other Catalogues of Mezzotints. Burlington Fine Arts Club.

1902. Valentine Green. Alfred Whitman.
1903. Samuel William Reynolds. Alfred Whitman.
1904. Samuel Cousins. Alfred Whitman.
1907. Charles Turner. Alfred Whitman.
1903. James McArdell. Gordon Goodwin.
1904. Thomas Watson, James Watson, Elizabeth Judkins. Gordon Goodwin.
1903. Catalogue of the Complete Work of David Lucas. E. E. Leggatt.
1904. Mezzotints. Cyril Davenport.
1905. British Museum, Guide to an Exhibition of Mezzotint Engravings, chiefly from the Cheylesmore Collection.
1906. The Old Engravers of England. Malcolm C. Salaman.
1910. Old English Mezzotints. Malcolm C. Salaman.
1909. James Ward, R.A. C. Reginald Grundy.
1910. The Manchester Whitworth Institute. Catalogue of a Loan Collection of Mezzotints by Seventeenth and Eighteenth Century Engravers.
1911. A Note on the Art of Mezzotint and Mezzotint Printing in Colours.
1911. Etchings and Engravings. What they are, and what they are not. [Sir] Frank Short, R.A.
1911. List of Engravings after Sir Joshua Reynolds by Samuel W. Reynolds. Leggatt Brothers.

AS shown in Chapter II, the first mention in English of the art of engraving in mezzotint appears in "Sculptura" (1662), by John Evelyn. Four separate editions have been published: the first in 1662, second in 1755, another, likewise called second, in 1769, and the fourth in 1906, and it was reprinted in Evelyn's "Miscellaneous Writings" in 1825. The first contains an engraving in mezzotint by Prince Rupert of the "Head of the Great Executioner," after Spagnoletto; the two seconds contain the same head copied by Richard Houston, and the fourth a reproduction in photogravure of the original by Prince Rupert. In the "Miscellaneous Writings" the copy is by William Say.

The illustration from the first edition is here shown about quarter size, and all four are shown together in Chapter II. In the same chapter the following books are also described, but are again briefly mentioned to make this present chapter complete. Each contains a chapter or section on the art of engraving in mezzotint.

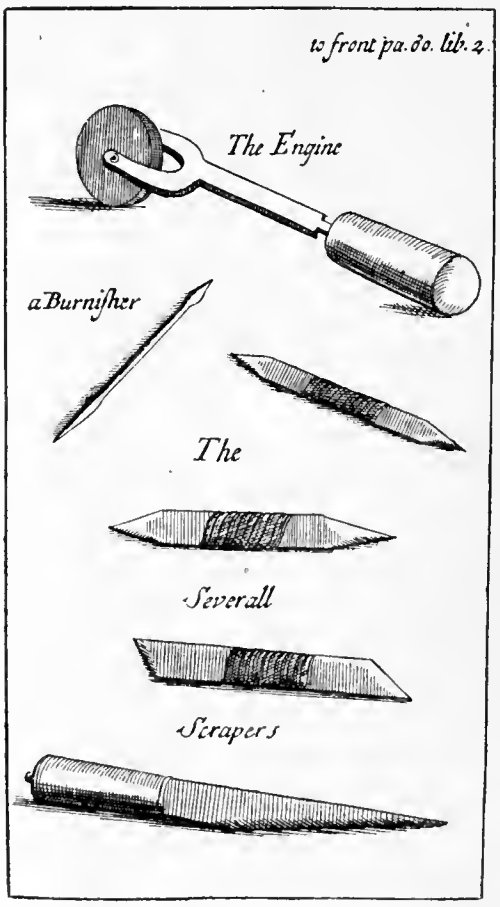
"Ars Pictoria" (1669 and 1675) by Alexander Browne.

"The Excellency of the Pen and Pencil" (1688).

The earlier edition (1668) contains nothing about engraving in mezzotint, but the 1688 edition is of great importance as it gives an illustration of the tools used in the art, which is the only known record of the early tools which can be understood. It is here reproduced nearly the same size as the original, and again on a smaller scale in Chapter II, wherein the title-page and frontispiece are also shown.

"Sculptura-Historico-Technica" (1747-1770).

Two other books must also be noted here, although they are more particularly described in Chapter X, viz.:




Coloritto; or the Harmony of Colouring in Painting: reduced to Mechanical Practice . . . by J. C. Le Blon.

This is written in French and English, on opposite pages. The two title-pages and two plates of a head are shown in Chapter X. The date is uncertain, but is thought to be between 1723 and 1726.

L'Art d'imprimer Les Tableaux . . . de J. C. Le Blon. Paris, 1756.

This book is by Gaultier de Montdorge, and contains among other things a reprint of "Coloritto" in both French and English (no other part of the book is in English), but the only illustration from the early edition is one of a palette, showing the arrangement of colours. It, however, contains two other illustrations which are of great importance; one showing the tools then used in mezzotint engraving, and the other a diagram of the lines along which the ground should be laid.

The process described in "Coloritto" is that of printing mezzotints in colour, by means of several plates and successive printings. Both books are scarce, particularly the early one.

Before describing the other books mentioned at the beginning of this chapter, it might be well to state that the various biographies of George Morland and others are not described herein (excepting, however, J. M. W. Turner), as they are more conveniently mentioned in Chapter XVI; and catalogues of portraits *after* Gainsborough, Romney, and Reynolds are described in Chapter XI. Further, while I have mentioned some of the works which refer to the art of engraving generally, I have not mentioned all of them, nor the various general histories of engraving, as they are described in other chapters, although it may be assumed that all of them contain

chapters or sections on the subject of mezzotints. Neither have I mentioned encyclopaedias.

An item of interest which is appropriate to this chapter is an extract from a Gift Book entitled "The Pearl or Affection's Gift, 1832, Philadelphia," as follows:

> Every endeavor has been made to improve the work, both in literary and mechanical departments, with what success a heretofore liberal public must determine. We would particularly call their attention to the mezzotinto engraving, by J. Sartain, from one of Sully's happiest subjects, drawn expressly for this work. Should it meet approbation, the publisher will consider the extraordinary cost and trouble as well bestowed.
>
> The style is new in this country, but it is one that must become popular where softness and effect are sought for.

The engraving is here shown about half the size of the original, and is interesting as an early specimen of American engraving in mezzotint.

Some editions of "Polygraphice" by William Salmon, which are described in Chapter I, contain directions relative to "gilding and painting mezzotinto prints," and a little book published in Glasgow in 1835 (and other editions of the same work) entitled, "The Book of Trades or Circle of the Useful Arts," contains the following, and no more, on the subject of mezzotint engraving:

> Instead of the lines running all in one direction as in the former, they run in mezzotinto across each other, from end to end, from side to side, and from corner to corner.

Another curious item appears in "A General and Bibliographical Dictionary of the Fine Arts" by James Elmes, London, 1826:

> It [Engraving in Mezzotint] is very peculiar in its nature and execution. The Artist rakes, hatches, or punches the surface of the plate all over with a knife, or instrument made for the purpose, first one way and then the other, across, &c., till the face of the plate be thus wholly covered with lines or furrows, close and as it were contiguous to each other; so that if an impression were thus taken from it, it would be one uniform blot or smut.

These can hardly be considered as indispensable contributions to the subject. I also mention one of the most important works relating to mezzotints, although, being in French, it does not fall within the scope of this work, viz.: "Histoire de la Gravure en Manière Noire par Léon de Laborde," published in Paris in 1839.

We now return to the list at the beginning of this chapter.

1758. The Handmaid to the Arts, by R. Dossie. This book is more fully described in Chapter VI.

In the second volume there are 178 pages relating to engraving, of which Chapter V (17 pages) contains the following:

Of scraping mezzotintoes, and the applying that art to the production of coloured prints resembling pictures.

Section I. Of the general nature of scraping mezzotintoes.

II. Of the instruments used in scraping mezzotintoes, and preparing the ground.

III. Of the manner of forming the ground on the plate, in order to the scraping in mezzotinto.

IV. Of the manner of scraping in mezzotinto.

V. Of the application of the art of scraping mezzotintoes to the printing with a variety of colours; in order to produce the resemblance of paintings. (This describes Le Blon's method.)

1773. The Artists Assistant, in the Study and Practice of Mechanical Sciences, Calculated for the Improvement of Sciences. Birmingham.

A
HISTORY
OF THE
ART OF ENGRAVING
IN
MEZZOTINTO,
FROM
It's ORIGIN to the PRESENT TIMES,
INCLUDING
An ACCOUNT of the WORKS
OF THE
EARLIEST ARTISTS.
WINCHESTER:
PRINTED BY J. ROBBINS, HIGH-STREET;
AND SOLD BY
J. AND T. ECKERTON, WHITEHALL, LONDON.
M,DCC,LXXXVI.

This is also more fully described in Chapter VI. It is the first of a number of volumes with a similar title, published in various places down to 1826, and possibly later.

The 1773 edition has a brief chapter (pages 124 to 126) on the subject of "Mezzotinto Scraping."

The illustrations and text in these various editions indicate their common origin.

1783. The School of Wisdom and Arts; Being a Complete Repository of what is most curious in Art and Nature, Compiled from different Authors | Berwick.

The chapter in this book relating to "Mezzotinto Scraping" is taken from "The Artists Assistant."

1786. A | History | of the | Art of Engraving | in | Mezzotinto, | from | It's Origin to the present Times, | including | An Account of the Works | of the | Earliest Artists. | Winchester.

Pp. 2 unnumbered + 100 + 12 unnumbered. $4\frac{3}{8}$ in. by 7 in.

Although the name of the author does not appear, it is known to have been written by James Chelsum, D.D. (1740-1801). The title-page is here shown. It is the first English book dealing solely with the subject. The author in the Advertisement or Preface says:

The following little tract has taken its rise from the Author's having observed that no express treatise had as yet been published on the subject, and from his considering it, on

account of the acknowledged superiority of our English Artists, as a tribute in some sort due to the honour of his Country. He is not without hopes also, that that which has given entertainment to him in his leisure hours, and afforded him an agreeable relaxation from severer studies, may afford some entertainment and assistance to the curious in prints. . . . In the meantime the Author may rest satisfied that he has added in many instances to the stock of information which the public were before possessed of, as well as been the first who has arranged in order the materials already extant for a History of Mezzotinto, the first who has entered into a full investigation of his subject.

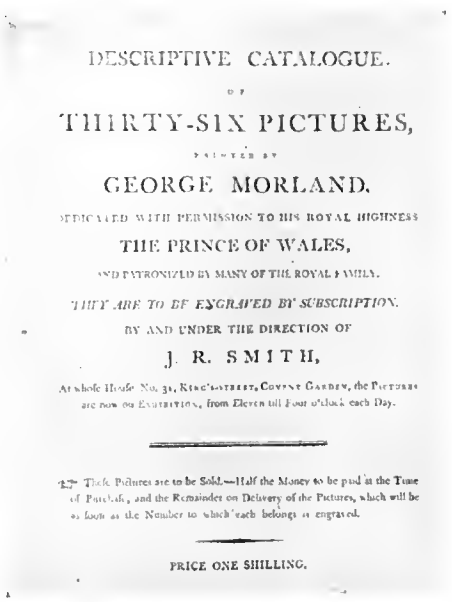
Then follow twenty-six pages of history, largely devoted to the claims of "de Seigen," Prince Rupert, and Sir Christopher Wren, to be the inventors of the process, the author agreeing that "de Seigen" was the inventor. Pages 27 to 93 inclusive are devoted to brief notices of various artists from Wallerant Vaillant to George Vertue; in many cases the principal mezzotints of the artists being listed.

Pages 94 to 100 contain a brief summary, followed by twelve unnumbered pages of index and appendices.

Appendix I gives a Comparative Table of Artists in Mezzotinto of different Nations before the middle of the present [18th] Century.

II. List of Modern British Artists, and of those now or lately living.

III. List of Mezzotintos after Ancient Masters by Modern Artists.



DESCRIPTIVE CATALOGUE.

OF

THIRTY-SIX PICTURES,

PAINTED BY

GEORGE MORLAND.

DEDICATED WITH PERMISSION TO HIS ROYAL HIGHNESS

THE PRINCE OF WALES,

AND PATRONIZED BY MANY OF THE ROYAL FAMILY.

*THEY ARE TO BE ENGRAVED BY SUBSCRIPTION.*

BY AND UNDER THE DIRECTION OF

J. R. SMITH,

At whose House No. 31, King's-street, Covent Garden, the Pictures are now on Exhibition, from Eleven till Four o'clock each Day.

☞ These Pictures are to be Sold,—Half the Money to be paid at the Time of Purchase, and the Remainder on Delivery of the Pictures, which will be as soon as the Number to which each belongs is engraved.

PRICE ONE SHILLING.

17—. A | Descriptive Catalogue | of | Thirty-six Pictures | painted by | George Morland | . . . | They are to be engraved by subscription. | By and under the Direction of | J. R. Smith. | . . .

This undated pamphlet of twenty-four pages (7 in. by $8\frac{5}{8}$ in.) is very interesting.

The complete title-page is shown above. There is an introduction ending as follows:

The pictures now exhibited, prove that his pencil is always in unison with his imagination; he paints with the bold firmness of a man acquainted with every step of the ground he travels. In the drawing there are no marks of either doubt or timidity; and added to all, they have a firm precision of touch, that never goes over a figure twice. To this we may in a degree attribute the unexampled facility with which every picture has been painted. Their characteristic features, and leading excellencies it will be the Engraver's ambition and endeavor to imitate.

The list (each picture being fully described) is as follows:

| | | |
|---|---|---|
| A. | Sailors' Conversation. | |
| A*. | The Country Butcher. | |
| B. | Dog and Cat. | × |
| B*. | Fighting Dogs. | × |
| B**. | Watering the Cart Horse. | × |
| B***. | Rubbing down the Post Horse. | × |
| C. | The Farm Yard. | × |
| C*. | The Farmer's Stable. | × |
| D. | The Fisherman's Hut. | |
| D*. | Selling Fish. | |
| E. | Fishermen. | × |
| E*. | Smugglers. | × |
| F. | Stable Amusement. | |
| F*. | The Public House Door. | |
| G. | The Labourer's Luncheon. | |
| G*. | The Peasant's Repast. | |
| H. | Alehouse Door. | |
| H*. | Alehouse Kitchen. | |
| H**. | Sportsmen refreshing. | |
| H***. | The Rabbit Warren. | |
| I. | Cottage Family. | |
| I*. | Shepherd's Meal. | |
| K. | The Storm. | × |
| K*. | The Dram. | × |
| L. | Fishermen Going Out. | |
| L*. | Fishermen Coming in. | |
| M. | Milk-Maid and Cow-Herd. | |
| M*. | Breaking the Ice. | |
| N. | Peasant and Pigs. | |
| N*. | A Conversation. | |
| O. | The Corn Bin. | × |
| O*. | The Horse Feeder. | × |
| P. | Feeding the Pigs. | × |
| P*. | Return from Market. | × |
| Q. | Gathering Wood. | × |
| Q*. | Gathering Fruit. | × |

The pamphlet is very scarce. The early owner of the copy in my possession has marked × those delivered to him, as shown above. I think that engravings of one or two of the others were not completed.

1838. Notes on the Earliest Specimens of Mezzotint Engraving, by H. W. Diamond.

This is a pamphlet reprinted from Vol. XXVII of Archaeologia, 1838, pp. 405-409, the full title of which is:

On | the Earliest Specimens | of | Mezzotinto Engraving | in a letter to | Sir Henry Ellis, K.H., F.R.S., &c. | by | Hugh W. Diamond F.S.A. | London | M.DCCCXXXVIII.

Pp. 8. 9 in. by 11 in.

Letter, two pages, followed by:

Description of Seven Mezzotints by Louis von Seigen (or L. à Seigen), born 1620;

Also six, and one "doubtful," by Theodore Caspar à Fürstenbergh, flourished 1656;

Also, twelve (including one "dubious") by Rupert, Prince Palatine, born 1619;

Also, three *etchings* by Prince Rupert.

The pamphlet is scarce.

1844. The | Art of Engraving, | with the various | modes of operation | . . . | by T. H. Fielding.

While most of the books mentioned in Chapter VI contain chapters or sections on engraving in mezzotint, the above is the only one, in addition to those hereinbefore referred to, which will be described in this connection.

The book is of great importance as it describes, very completely and satisfactorily, the different processes of print making, from etching to photography, as then known. Nearly every chapter is illustrated, that on mezzotints showing a plate in an early state, and also completed. The frontispiece shows sixteen instruments used in the various processes, including:

Two kinds of burnishers.

Two kinds of scrapers.

Two kinds of roulettes.

Shading tool.

Rocking tool (same as shading tool).

This frontispiece has been copied in a number of later works.

1858. The | American Drawing Book. | A | Manual for the Amateur | and | basis of study for the professional artist | . . . | by | J. G. Chapman. | New York.

This book in its various editions is more fully described in Chapter VI, but it is necessary to mention it here, as the sections on engraving in mezzotint (pp. 272-276) contain the best illustrations of the tools used for laying the mezzotint-ground of which I am aware.

1865-1911. The Liber Studiorum, of J. M. W. Turner.

1865. History of Liber Studiorum of J. M. W. Turner, by J. M'D. Larnach. Sydney.

1872. Burlington Fine Arts Club.

Exhibition | illustrative of | Turner's Liber Studiorum | containing | choice

impressions of the | first states, etchings, touched proofs | and engraver's proofs; together with the | unpublished plates, and a few original | drawings for the work.

There are twelve pages (8⅜ in. by 10⅝ in.) of Introductory Remarks and 111 items, many of which include from two to five states. There are annotations to nearly all the items.

1882. [Burlington Fine Arts Club.] Catalogue of eleven Plates of the Liber Studiorum engraved throughout by Turner.

This catalogue is by W. G. R[awlinson].

Pp. 7. 8⅜ in. by 10⅝ in.

1874. Catalogue | of the | Plates | of Turner's Liber Studiorum, | with | an introduction and notes, | with Heliotype Facsimiles of three etchings | Cambridge (U.S.A.), 1874 (by Charles Eliot Norton).

This is a very interesting volume of thirty-two pages, 10¾ in. by 13¾ in. of which eleven pages consist of introductory notes. The catalogue includes eighty-one items (72 to 81 being unpublished plates). The three illustrations are about the same size as the originals.

1878. Turner's Liber Studiorum. A description and a catalogue, by W. G. Rawlinson, London.

1906. The same—second edition—revised throughout.

Pp. lvi-244. 5⅝ in. by 9 in.

This is the latest complete catalogue and supersedes all earlier ones. The first lvi pages contain the preface, introduction, etc., the next 204 pages the catalogue of 99 items, fully annotated, followed by three appendices and a comprehensive index.

1887. Catalogue of Mr. W. G. Rawlinson's collection of Turner's Liber Studiorum. Printed for private circulation only. London, August 1887. 4to.

1879. Notes and Memoranda | respecting the | Liber Studiorum | of | J. M. W. Turner, R.A., | written and collected by the late | John Pye, | Landscape Engraver, | edited, with additional observations, and an | illustrative etching, | by | John Lewis Roget, | London.

Pp. viii-100. 5¼ in. by 8½ in.

This contains many interesting notes and observations, but no catalogue. The preface is as follows:

> The chief matters comprised in the following notes were originally intended by the writer to be embodied in a magazine article, or a notice in an art review; but, the subject growing under his hand, and it seeming desirable to record at the same time various minor facts, which would be inappropriate to that species of publication, it has been thought expedient to deal with the subject in the form of a separate volume.

1885. Notes | on the | Liber Studiorum | of | J. M. W. Turner, R.A., | by | the Rev. Stopford Brooke, M.A. | with illustrations. | London.

Pp. xix-266. 5 in. by 8 in.

These were first prepared for, and published in, four volumes (each containing

twenty-four illustrations) reproducing by the autotype process the various plates of the Liber. The subscription price was £4 4*s.* per volume, or 3*s.* 6*d.* for single plates.

In 1885 they were published separately, a great portion of the original matter being re-written, and put into better form.

1888. Catalogue of an Exhibition of the Liber Studiorum of J. M. W. Turner, at the Rooms of the Grolier Club at No. 64 Madison Avenue New York January [20 to 28] 1888.

No title-page (cover title) pp. 40. 16mo. Introductory note and 100 numbers.

On 16th January 1888 Mr. Russell Sturgis delivered an address in the Club House, which was published in vol. ii of the Transactions. The lecture was illustrated by means of a magic lantern.

1897. The Liber Studiorum of J. M. W. Turner, R.A. New Mezzotints by Frank Short, completing the book as arranged by Turner, with an introductory note by W. G. Rawlinson. (Rembrandt Gallery, London—R. Dunthorne.)

Pp. 16. 6 in. by 9 in.

From the standpoint of workmanship and artistic interpretation of Turner's designs, these engravings by Sir Frank Short are quite as beautiful as those completed during Turner's lifetime and under his personal supervision.

1904. Museum of Fine Arts, Boston, U.S.A. Exhibition of the Liber Studiorum of J. M. W. Turner. February 1904.

(See Chapter XX.)

Most of the prints exhibited were loaned by Mr. Francis Bullard, who prepared the catalogue. It consists of an introduction (twenty pages) and 107 Liber (and "Little Liber") items, many being in several states. The so-called "Little Liber" plates probably have nothing to do with the Liber proper, but they are nevertheless interesting mezzotints.

The catalogue also contains a selection of line engravings.

At the same time Mr. Bullard printed privately an appendix of fifty-seven pages to the above catalogue, "On the nature of reality,"—a charming essay of which I fortunately possess a copy.

1908. Board of Education | South Kensington | Catalogue of Prints. | The Liber Studiorum | of J. M. W. Turner R.A. | in the | Victoria and Albert Museum | [E. F. Strange] London.

Pp. v-36. $5\frac{5}{8}$ in. by $8\frac{1}{2}$ in.

This is an interesting catalogue, and in addition to the introduction, and annotated list of the prints, it gives the following list of reproductions.

I. Photographs from the thirty [fifty-one] original drawings by J. M. W. Turner, R.A., in the South Kensington Museum, pp. 2, fifty-one photographs. 11 in. by 18 in. London, 1861.

II. Liber Studiorum: illustrations of landscape compositions. By J. M. W.

Turner, R.A. A selection of fifteen of the best plates. 4 pp. [Published by Day and Son] five mezzotints and ten lithographs. (12 in. by 17 in.) London, n.d.

At the end of the Library copy is inserted an additional lithograph—"Clyde"—prepared for this volume but never published.

III. Fac-similes of thirty-three etchings by Turner for the plates of the Liber Studiorum reproduced from copies in the possession of Mr. Ruskin and the editor [with an introduction by Charles Eliot Norton] pp. 6, thirty-three lithographs (12 in. by 17 in.). Cambridge, Mass., 1879.

IV. The Liber Studiorum of J. M. W. Turner, R.A., edited by, and each plate accompanied with a critical notice by, the Rev. Stopford Brooke, M.A. The plates photographed from examples of the best "states" in the possession of the editor. Three vols., seventy-two autotypes (13 in. by 16 in.) London, 1882-4.

V. A selection from the Liber Studiorum of J. M. W. Turner, R.A., for artists, art students and amateurs. A drawing-book suggested by the writings of Mr. Ruskin. With a historical introduction by Frederick Wedmore, practical notes by Frank Short, and extracts from the writings of the Rev. Stopford A. Brooke, M.A., and others. Four photo-engravings, and process illustrations. Thirty-one plates and fifty-two in the text.

VI. Charles Francis Bell.

Liber Studiorum. By J. M. W. Turner. Seventy-one process plates. London, 1904.

The beautiful engravings of Liber subjects by Sir Frank Short have been hereinbefore mentioned, and it might also be appropriately noted that between 1858 and 1864 Mr. T. Lupton etched and engraved on steel, in exact facsimile of the originals, seventeen of the plates, two of which were not finished. These are excellent and quite scarce.

This catalogue also refers to the following books, etc., which I have not heretofore mentioned, also to a number of magazine articles, etc.

1. Armstrong, Sir Walter.

Turner. 101 photo-engravings and two chromo process illustrations (11 in. by 15 in.). London, 1902.

2. Bell, Charles Francis.

A list of works contributed to public exhibitions by J. M. W. Turner, R.A., 8vo., London, 1901.

3. Bury Art Gallery.

The Liber Studiorum of J. M. W. Turner, R.A., in the Bury Art Gallery. By Archibald Sparke. Pp. 48 (4 in. by 7 in.). Bury, 1902.

4. Hamerton, Philip Gilbert.

The Life of J. M. W. Turner, R.A. Nine etchings (5 in. by 8 in.) London, 1879.

Etching and Etchers. 1st Edition, 1868.
2nd Edition, 1876.
3rd Edition, 1880.

American edition, 1883 (similar to 2nd English).

5. London National Gallery.

Descriptive and historical catalogue of the pictures in the National Gallery. . . .

British School. (List of Drawings and Sketches by Turner. . . . The Liber Studiorum p. 166), 5 in. by 8 in. London, 1901.

6. Monkhouse, William Cosmo.

Turner. Twenty-one wood-engravings. 5 in. by 8 in. London, 1879.

7. Ruskin, John.

I. The Elements of Drawing. In the three letters to beginners [Letter II, on sketching from nature, refers specially to Turner's Liber Studiorum] forty-eight wood-engravings. London, 1857.

II. Notes on Turner Gallery at Marlborough House. 5th edition revised (5 in. by 8 in.), London, 1857.

III. Notes by Mr. Ruskin on his drawings by the late J. M. W. Turner, R.A., exhibited at the Fine Art Society's Galleries . . . 1878. Also an appendix containing a list of the engraved works of J. M. W. Turner, exhibited at the same time. London, 1878.

IV. Large-paper edition of above. Illustrated.

V. Catalogue of the drawings and sketches of J. M. W. Turner, R.A., at present exhibited in the National Gallery. Revised and cast into progressive groups, with explanatory notes. Special edition, pp. 70. (6 in. by 9 in.), Orpington, 1882.

VI. Modern Painters. Various editions.

VII. Lectures on Landscape delivered at Oxford in Lent Term, 1871 (edited by W. G. Collingwood), two chromo-lithographs, nineteen photo-engravings, and one etching, and two cuts (11 in. by 15 in.), 1897.

VIII. An Exposition of the Paintings in oils and water-colours, by J. M. W. Turner, R.A., with full descriptive and critical passages from the works of John Ruskin, LL.D., D.C.L., edited and arranged, with a Biographical Note on J. M. W. Turner, by Frederick Wedmore, illustrated with eighty-seven reproductions in photogravure of the artist's finest pictures, and four portraits. (11 in. by 15 in.) Two vols. London, 1900.

8. Strange, Edward Fairbrother.

The etched and engraved works of [Sir] Frank Short, A.R.A. [R.A.], R.E. [P.R.E.]. 8vo, London, 1908.

9. Studio, The.

Special Winter Number, 1903. The Genius of J. M. W. Turner, R.A., edited by C. Holme. ["Turner and his Engravers," by C. F. Bell.]

Pp. 64. 157 (17 chromo) process illustrations. London, 1903.

10. Thornbury, Walter.

The Life of J. M. W. Turner, R.A., founded on letters and papers furnished by his friends and fellow Academicians.

One engraving and six wood-engravings. Two vols. London, 1862. ?, 1861

11. Wyllie, William Lionel, A.R.A.

J. M. W. Turner. Sixty-seven (four chromo) process illustrations, 5 in. by 8 in. London, 1905.

12. Christie, Manson and Woods. (Sale Catalogue.)

Catalogue of the first portion of the valuable engravings from the works of the late J. M. W. Turner, R.A.; comprising the whole of the impressions, etchings, and some engraver's proofs of the Liber Studiorum; also, the etchings of some of the unpublished plates, and the steel and copper plates of eleven unpublished subjects of the same work, etc. . . . which will be sold by auction . . . on March 24, 1873, and the four following days.

Pp. 48. 6 in. by 10 in. London, 1873.

1911. Liber Studiorum | J. M. W. Turner | Miniature edition | . . . London-Glasgow.

Pp. 128. 4 in. by 5¾ in.

Contains preface, and reproductions of all the plates, and the drawings or engraver's proofs of all the unpublished ones.

A useful little book.

The following works not mentioned in the above list may also be referred to here that the Turner bibliography may be reasonably complete, although they do not relate to the Liber Studiorum excepting incidentally.

1859-61. The Turner Gallery: sixty Engravings after his paintings, and a portrait, with memoir and descriptions by R. N. Wornum. Roy. folio.

[This would not be included excepting for the memoir.]

1902. Life and Work | of | J. M. W. Turner, R.A. | by | Charles Alfred Swinburne | London.

Pp. ix-315. 6¾ in. by 9 in.

Chapter XII treats of the "Liber Studiorum," Chapter XVII of "Works for Engravers and Italian Work," and Chapter XXI of "Turner's Engraved Work—The Engravers and their Art."

The frontispiece (the only illustration) is entitled "Varnishing Day. Portrait of Turner taken surreptitiously about 1848. From the painting in the Ruskin Museum.

1908. The Engraved Work | of | J. M. W. Turner, R.A. | by | W. G. Rawlinson | . . . | Vol. I | Line Engravings on Copper. 1794-1839. | London.

Pp. cxv-183. 5⅝ in. by 8⅞ in.

(Other volumes in preparation.)

1910. A Catalogue | of the engraved plates | for | Picturesque views | in England and Wales | with | notes and commentaries. | Compiled by | Francis Bullard | Boston | Privately Printed. 250 copies.

Pp. 102. 5⅝ in. by 9¼ in.

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1882. The Graphic Arts | A Treatise on the varieties of Drawing, | Painting and Engraving | in companion with each other | and with nature | by | Philip Gilbert Hamerton. | London.

Chapter XVII relates to aquatint and mezzotint, and contains an original mezzotint by Lurat after Chardin's picture of his wife.

1883. Catalogue | of | a Collection of | English Portraits in Mezzotint | (from the origin of that style of engraving to the | end of the eighteenth century) | Selected for their Interest of Subject, Beauty of Impression, Rarity | Curiosity, or Excellence as Works of Art: | being the | portion in Mezzotint of a Collection of Portraits | formed by | Walter F. Tiffin | (Author of "Gossip about Portraits," etc.) | Salisbury | . . . | Only a few Copies printed for Private Circulation.

Pp. viii-136. $6\frac{3}{8}$ in. by $9\frac{5}{8}$ in.

It contains a list of engravers, a short introduction, and (at the end) some interesting notes relative to the discovery or invention of the art.

It catalogues 1,202 items. The only illustration (the frontispiece) is the portrait of Amelia Elizabeth, Landgravine of Hesse, by Ludwig von Siegen, the inventor of mezzotint engraving. This is the earliest published mezzotint.

1884. British | Mezzotinto Portraits; | being a | descriptive catalogue | of these engravings from the | Introduction of the Art to the early part of the present Century. | . . . | by | John Chaloner Smith, B.A.

This was published in four volumes and two editions—one being illustrated with 125 portraits reproduced by the Autotype Process, from prints in the Author's Collection.

The publication price of the illustrated edition was £8 8*s.*, but a number of copies remaining unsold they were disposed of at a much lower price. Shortly thereafter the demand for mezzotint portraits increased, and this being the only satisfactory book on the subject the price rapidly increased. It now is worth from thirty to forty pounds. It is interesting to note that the late Mr. Alfred Whitman's copy sold at Messrs. Christie's in June 1910 for 410 guineas, the feature of this copy being that it contained many additions and corrections (with a number of undescribed states of various portraits) in Mr. Whitman's handwriting, he being for many years connected with the Department of Prints and Drawings, British Museum. The following is the description. (Size, $7\frac{1}{8}$ in. by $10\frac{7}{8}$.)

Vol. I, pp. vi-12 unnumbered-vii to liv-460-16 unnumbered.
II, pp. 2 unnumbered-461 to 940-16 unnumbered.
III, pp. 2 unnumbered-941 to 1428-12 unnumbered.
IV, pp. 1 unnumbered-1429 to 1780 and over 200 unnumbered.

The first volume contains:

1. Address on Completion.
2. List of Illustrations.
3. Extraordinary Narrative.
4. Preface.
5. Notes for the Reader. (Explains terms, gives authorities, etc.)
6. Introduction. On Engraving in Mezzotinto.

Sec. I. Practice of the Art.
II. Discovery of the Art.
III. History of the Art in Europe.
IV. History of the Art in England. Seventeenth century.
V. History of the Art in England. Earlier portion eighteenth century.
VI. History of the Art in England. Latter portion eighteenth century.
VII. Colour in Engravings.
VIII. Collectors and Collections.
IX. Publishers and Printsellers.

The remaining portion of Vol. I, all of Vols. II and III, and Vol. IV up to and including page 1764 consists of the catalogue, each print being minutely described. Then follows an Appendix of Descriptions of Earliest Specimens of Engraving in Mezzotinto; Additions and Corrections; Later Additions and Corrections; Index of Painters; Index of Personages; Index of Fancy and Other Names; and Index of Illustrations.

It is a monumental work, which probably will never be superseded.

1886. Richard Earlom | . . . | von | J. E. Wessely, Hamburg, 1886.

While this is in German, I note it as an important catalogue of the works of an English engraver.

Pp. viii-94. $5\frac{1}{8}$ in. by $8\frac{7}{8}$ in.

1887. Memoir of Samuel Cousins, R.A., Member of the Legion of Honour, by George Pycroft, M.R.C.S.E. For Private Circulation.

Kenton, Exeter, 16th May 1887.

Printed at the "Daily Gazette" office, 229, High Street, 1887.

Pp. 31, about 6 in. by 9 in.

This is a very interesting memoir, with an appendix containing a chronological list of works.

1899. Another edition was printed by Samuel J. Temple, 9, Bush Lane, Cannon Street [London], E.C.

Pp. 23. 8 in. by 10 in.

The following is a list of interesting exhibition catalogues of Cousin's works, which Messrs. Leggatt Bros. (62, Cheapside, London) have bound together with the 1887 edition of the above memoir.

1889. Catalogue of Exhibition of Mezzotint Engravings by Samuel Cousins, R.A., 1801-1887, with an introduction. Frederick Keppel and Co., New York.

(N.D.) A Catalogue of the works of Samuel Cousins, R.A., Member of the Legion of Honour. Born May 9, 1801, died May 7, 1887. By Algernon Graves, Compiler of the Works of Sir Edwin Landseer, R.A., and Dictionary of Artists, 1760-1880. Published by Henry Graves and Co., 6, Pall Mall, S.W.

Pp. 19.

(N.D.) Catalogue of a Complete Collection of the Works of the late Samuel Cousins, R.A , Member of the Legion of Honour. Born May 9th 1801, died May 7th

1887. Collected by and the property of P. Ernest Power, Esq., of Manchester. Leggatt's Galleries, 62, Cheapside, E.C., 46, Fenchurch Street, and 11, Gresham Street.

Pp. 15.

(N.D.) Complete Catalogue of the Works engraved by Samuel Cousins, Esq., R.A., exhibited at the Gallery of Messrs. Thos. Agnew and Sons, Manchester. [1888.]

Pp. 18.

(N.D.) Scene | at | Bolton Abbey | in the Olden Time | Engraving by Samuel Cousins, A.R.A., | From the Original Picture | By Edwin Landseer, Esq., R.A. | Dedicated | by Special permission, to the Noble Possessor | His Grace the Duke of Devonshire | . . . | London | Thomas Boys, 11, Golden Square | Printseller to His Majesty.

Pp. 12+12 unnumbered. 4 in. by 6½ in.

The unnumbered pages contain a catalogue of other prints published by Thomas Boys.

[It would now be difficult to acquire copies of these interesting catalogues.]

1892. Etching | and | Mezzotint Engraving. | Lectures delivered at Oxford, | by | Hubert Herkomer, R.A., M.A. | London (and New York).

Pp. vi-107. 8¾ in. by 12¼ in.

This is a beautiful book. Pages 79-92 and 99 are devoted to mezzotint engraving, with illustrations of tools, etc., and a portrait of the Speaker of the House of Commons printed from part of the larger plate, engraved in mezzotint by the author, the rest of the plate being stopped out with paper.

1895. Etching, | Drypoint, Mezzotint. | The whole Art of the Painter-Etcher. | A practical treatise | by | Hugh Paton.

Pp. iv-182-viii. 6½ in. by 9 in.

Chapter V (pages 80 to 92 inclusive) is devoted to the subject of mezzotint engraving, illustrated with two plates, one with a glass- or sandpaper ground.

It gives a brief account of its invention, followed by practical directions for working the process.

The book is more fully described in Chapter VI.

A second edition was published in 1909, similar to the first, but with an added chapter on colour-etching.

Pp. viii-205-viii.

The chapter on colour-etching was also published separately.

1898. The | Masters of Mezzotint, | the Men and their Work, | by Alfred Whitman | of the Department of Prints and | Drawings, British Museum. | With Sixty Illustrations. | London.

Pp. x-95. 8 in. by 11¼ in. Sixty fine reproductions.

This is one of the classics, as Mr. Whitman was one of the great authorities on the subject.

The illustrations are excellent, and show some of the rarest, and also some of the most attractive, specimens of the art.

There are ten chapters and an appendix, as follows:

I. Introductory and Technical.
II. Invention of the Art and its Introduction into England. 1640-1662.
III. Early Mezzotinting in England. 1662-1700.
IV. The Art during the Reigns of Anne, George I and George II. 1700-1750.
V. The Irish Masters.
VI. The Great Period. 1770-1800.
VII. The Great Period (continued).
VIII. Early Nineteenth Century.
IX. Later Nineteenth Century.
X. Conclusion.
Appendix. Catalogue of the Portraits and Principal Subjects engraved in Mezzotint by Charles Turner.

1899. Mezzotints. Roger Riordan, New York.

This little pamphlet of a dozen pages was issued by Messrs. Wunderlich and Co. (now Kennedy and Co.) of New York.

It gives an excellent survey of the art and a plate showing eight of the tools.

1901. The Present Rage for Mezzotints, by W. Roberts.

This is an article of eight pages, which appeared in the August 1901 issue of "The Nineteenth Century."

I have seen copies (probably the pages from the Magazine) bound in pamphlet form, but I do not think it was ever published separately. It is an interesting article and gives many sale prices.

1902. An Eighteenth Century Artist & Engraver, | John Raphael Smith. | His Life and Works | by | Julia Frankau | . . . | with thirty photogravures.

Pp. xiv-259. $6\frac{5}{8}$ in. by 10 in.

This is an interesting book and the illustrations are beautiful. There are four chapters devoted to his life, and three addenda as follows:

I. J. Raphael Smith's Exhibits at the Society of Artists.
II. J. Raphael Smith's Exhibits at the Royal Academy.
III. Children of J. R. and Hannah Smith.

followed by a catalogue of 196 pages (382 titles) of his engravings, many of the items describing several states. There is also an index.

Accompanying the book is a portfolio of fifty examples (18 in. by 25 in.) of stipples, mezzotints, paintings, and drawings, printed in colours and monochrome. The Literary Supplement to the "Times," 26th December 1902, says:

> It may be said at once that these larger productions are for the most part very good: so good, indeed, that some of them are certain to be employed by unscrupulous persons, now and in the future, as traps for unwary collectors.

The publication price was thirty guineas.

1904. Eighteenth Century Artists and Engravers. | William Ward, A.R.A.,| James Ward, R.A. | Their Lives and Works, | by | Julia Frankau | . . . | with thirty photogravures.

Pp. xvi-333. $6\frac{5}{8}$ in. by 10 in.

This is similar to the foregoing work on J. R. Smith. There are four chapters, as follows:

I. Birth and Education. [James Ward.]
II. At the Zenith of his Powers. [James Ward.]
III. The Allegorical Period. [James Ward.]
IV. Family History.

Followed by:

Descriptive Catalogue of Engravings by James Ward, R.A.
List of Pictures Exhibited by James Ward, R.A., during his Lifetime.
Descriptive Catalogue of Engravings by William Ward, A.R.A.
List of Exhibits.
Index of Engravings by James Ward, R.A.
Index of Engravings by William Ward, A.R.A.
Index of Works engraved by either brother after George Morland.

Accompanying the book is a portfolio of forty engravings (18 in. by 25 in.) in mezzotint and stipple, printed in monochrome and colours—not reproductions, but engravings like the originals.

The subscription price was thirty guineas.

In 1908 Messrs. Grundy and Robinson (Mount St., London) held an interesting exhibition of a representative collection of Oil Paintings, Water-Colours, and Drawings by four generations of the Ward family, viz.:

James Ward, R.A., 1769-1859.
His son, George Raphael Ward, 1798-1879.
His grand-daughter, Henrietta (Mrs. E. M.) Ward, and
His great-grandson, Leslie Ward (Spy.).

The catalogue of twenty-two pages has a brief preface and lists 276 items, including a number of engravings by and after James Ward.

1902. Burlington Fine Arts Club | Exhibition | of | English | Mezzotint Portraits | from | Circa 1750 to Circa 1830.

This splendid catalogue consists of:

Introduction (pp. 9 to 14) by Frederick Wedmore.
Notes, chiefly on the technique of mezzotint engraving (pp. 15 to 26) by W. G. Rawlinson.
Catalogue (pp. 27 to 56) of 101 plates.
Thirty Photogravure Plates.

Size of page, $12\frac{1}{2}$ in. by 16 in.

The contributors to the exhibition were:

H.M. King Edward VII.

Lord Cheylesmore.

J. Pierpont Morgan, Esq.

H. S. Theobald, Esq., K.C.

A small-paper edition was also issued but without illustrations (8⅜ in. by 10⅝ in.).

Two other Burlington Fine Arts Club Catalogues might here be appropriately referred to, viz.:

1881. Catalogue of Engravings in Mezzotinto, illustrating the History of that Art down to the time of David Lucas, inclusive.

Pp. xvi-43. Introduction and 198 items. (8⅜ in. by 10⅝ in.)

1886. Exhibition of the Work of James McArdell. Born 1728-9. Died 1765.

Pp. viii-46. 8⅜ in. by 10⅝ in. Introduction and 225 items.

1902. Valentine Green | by | Alfred Whitman | . . . | with six plates.

This is one of the series entitled " British Mezzotinters."

Pp. 204. 7½ in. by 10 in. 520 copies.

It contains a biography and a catalogue of 325 prints, also an index to the prints, divided into two sections, " Portraits " and " Subjects."

1903. Samuel William Reynolds | by Alfred Whitman.

This is one of the series entitled " Nineteenth Century Mezzotinters."

Pp. ix-168. 8½ in. by 11½ in. 500 copies and fifty on large paper with the plates on Japanese vellum. Twenty-nine illustrations.

It contains:

Memoir of Samuel William Reynolds.

Memoir of Samuel W. Reynolds, Jr.

Samuel William Reynolds. Catalogue of Portraits.

Samuel William Reynolds. Catalogue of Subjects.

Samuel W. Reynolds, Jr. Catalogue of Portraits.

Samuel W. Reynolds, Jr. Catalogue of Subjects.

Appendix. Catalogue of the Series of Small Mezzotints after Sir Joshua Reynolds. [Some of these were engraved by Samuel Cousins as hereinafter noted.]

Index to Painters.

Index to Subjects.

560 prints are catalogued, many of them in several states.

1904. Samuel | Cousins | by Alfred Whitman.

This belongs to the same series as the last.

Pp. xii-143. 8½ in. by 11½ in. 600 copies and fifty on large paper with plates on Japanese vellum. Thirty-five illustrations.

It contains:

Memoir.

Introduction to the Catalogue.

Catalogue of Portraits.

Catalogue of Subjects.

Appendix. Catalogue of the plates after Sir Joshua Reynolds, engraved by Samuel Cousins for the S. W. Reynolds series.

Index to Painters.

Index to Subjects.

237 prints are catalogued, many of them in several states, and in addition there is the list of eighty-nine plates of the Reynolds series.

1907. Charles Turner | by Alfred Whitman.

This also belongs to the same series as the Reynolds volume.

Pp. x-293. $8\frac{1}{2}$ in. by $11\frac{1}{2}$ in. 500 copies and fifty on large paper with plates on Japanese vellum. Thirty-two illustrations

It contains:

Memoir.

Introduction to the Catalogue.

Catalogue of Portraits.

Catalogue of Subjects.

Index to Painters.

Index to Subjects.

921 prints are catalogued, many of them in several states.

1903. James McArdell | by | Gordon Goodwin, | with six plates.

This belongs to the series of "British Mezzotinters."

Pp. 168. $7\frac{1}{2}$ in. by 10 in. 520 copies.

It contains a biography and a catalogue of 231 prints; also an index to the prints divided into two sections, Portraits and Subjects.

1904. Thomas Watson, | James Watson, | Elizabeth Judkins, | by | Gordon Goodwin, | with six plates.

This belongs to the same series as the preceding volume.

Pp. viii-230. $7\frac{1}{2}$ in. by 10 in. 520 copies printed.

It contains preface, biographies, and also catalogues of

74 prints by Thomas Watson.

200 prints by James Watson.

9 prints by Elizabeth Judkins.

Each section is indexed under the titles of Portraits and Subjects.

This and the preceding are both edited by Mr. Alfred Whitman.

1903. Catalogue of the | Complete Works of | David Lucas, | Engraver, | Born 1802—Died 1881 | . . . | with a | Chronological list of the Engraver's | Works, and Biography. | Exhibited at | Gooden and Fox's Gallery | 57, Pall Mall, S.W. | May 1903.

This is a catalogue of the collection of Mr. E. E. Leggatt, and the Biography is by him. It lists 149 items, including some drawings.

Pp. 68. $4\frac{1}{2}$ in. by $5\frac{5}{8}$ in. Portrait frontispiece.

1904. Mezzotints | by | Cyril Davenport, F.S.A.

This is one of the volumes of "The Connoisseur's Library."

Pp. xlv-208. 7 in. by 10 in. Illustrated.

It contains:

A Note or Preface.

Bibliography.

Illustrated index to the plates—this is an interesting and satisfactory feature.

Several chapters on the art, tools, history, artists, and their productions.

The plates are excellent and the book one of the best on the subject.

1905. British Museum. Guide to an Exhibition of Mezzotint Engravings chiefly from the Cheylesmore Collection.

Pp. xi-63. 5½ in. by 8¼ in.

This was a very comprehensive exhibition, arranged to illustrate the history of mezzotint engraving, from the date of its invention in 1642 down to about 1820.

641 prints were shown, all of which were picked impressions, chosen (as stated in the introduction by Sir Sidney Colvin)

> with a view, first to their technical quality, so as to represent the art in its several stages at its best and most effective; and secondly, to their historical interest, so as to form a full and varied gallery of National Portraiture, from the Restoration to the Regency.

The Guide was compiled by Mr. Freeman O'Donoghue, Assistant Keeper of the Department of Prints and Drawings.

1906. The | Old Engravers | of England, | in their relation to | Contemporary Life and Art | (1540-1800) | by | Malcolm C. Salaman | . . . | With forty-eight illustrations.

Pp. viii-224. 5½ in. by 8¼ in.

This is one of the most delightful books to read on the subject of engraving. Its object is to tell about the engravers and their times, but it also contains a great deal of valuable information about the engravings themselves. It contains five chapters (about 115 pages) on mezzotints, as follows:

Chapter III. Seventeenth Century: The Story of Mezzotint.
IV. Early Eighteenth Century: The Story of Mezzotint (*continued*).
V. Eighteenth Century: The Story of Mezzotint (*continued*).
VI. Eighteenth Century: The Great Days of Mezzotint.
VII. Eighteenth Century: The Climax of Mezzotint.

1910. Old English | Mezzotints | text by | Malcolm C. Salaman | . . . | Edited by | Charles Holme.

Pp. xii-43. 8¼ in. by 11½ in. 128 plates.

This is an extra number of the "Studio."

The text is by Mr. Salaman, and it is edited by Mr. Charles Holme.

It contains a Prefatory Note, List of Illustrations, and an interesting essay on

Old English Mezzotints, followed by an excellent (considering the price at which the book was issued) series of reproductions, beginning with "Head of a Girl," by Prince Rupert, and ending with "Lady Acland and Children," by Samuel Cousins after Sir Thomas Lawrence.

1909. James Ward, R.A. | His Life and Works | With a Catalogue of his Engravings and Pictures | by | C. Reginald Grundy | London.

Pp. lv+pp. 1 to 36 of plates+pp. 37 to 75. $8\frac{1}{2}$ in. by 11 in.

In addition to the foregoing there are many plates, mostly in colour.

Pp. 37 to 54. I. List of Pictures by James Ward, R.A.

Pp. 55 to 69. II. List of Works engraved by James Ward, R.A.

Pp. 70 to 72. III. List of Engravings and Lithographs made from works by James Ward.

P. 73. IV. Owners of Pictures, Animals, etc., mentioned in the foregoing lists of Ward's works.

It is one of the "Connoisseur" extra numbers.

1910. The Manchester Whitworth | Institute. | Catalogue of a loan | Collection of | Mezzotints | by XVII and XVIII | Century Engravers.

Pp. 55. $8\frac{1}{4}$ in. by $10\frac{3}{4}$ in. 290 items.

It contains twenty-four beautiful illustrations. The introduction is by Frank Falkner.

A small-paper copy was also issued similar to the above, excepting that it only contains six illustrations; these, however, are different from the twenty-four above mentioned.

(N.D.) A Note on the Art | of Mezzotint | and Mezzotint Printing | in Colours. [1911.] By A. C. D.

This is a little book of fifteen unnumbered pages (including title and illustrations), 5 in. by $7\frac{5}{8}$ in., which I understand was issued for private distribution—not published.

The author is A. C. D., and it bears the imprint of H. C. Dickins, 26, Regent Street, London, S.W. It is well printed and contains three beautiful reproductions of coloured prints, and the following chapters or sections:

A short note on the History of Mezzotint.

Mezzotint of the Georgian Period.

The Prints in Colours of Yesterday and To-day.

The Making of the Plate.

- Laying the Ground.
- The Plate in Progress.

The Printer's Art.

- Laying the Colours.
- Pulling the Proof.

L'envoi.

1911. Royal Society of Painter-Etchers | and Engravers. | Etchings and Engravings. | What they are, and are not, | with some notes on the | Care of Prints, | by | Frank Short, R.A., | President of the Society.

Pp. 40. $6\frac{3}{4}$ in. by $8\frac{3}{4}$ in.

This contains a chapter on mezzotint engraving, showing tools and describing the process, and, as an illustration, a beautiful little mezzotint (a portion of a larger plate) by Sir Frank Short.

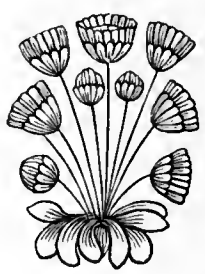
Of the first edition of 550 copies, fifty had this and the other illustrations signed by the artist.

The book is further described in Chapter VI, and another book by the same author, described in the same chapter, also contains a section on the subject of mezzotint.

1911. Complete | List of Engravings | after Sir J. Reynolds | by | S.W. Reynolds | Engraved about 1830 | Issued by | Leggatt Bros., 62, Cheapside, London, E.C.

Pp. 6. $5\frac{5}{8}$ in. by $8\frac{3}{4}$ in.

This is a valuable list compiled by Mr. E. E. Leggatt, and published by Messrs. Leggatt Bros.



# CHAPTER VIII

## WOOD-ENGRAVING

1635 (and thereafter). The Early Books, and those described in other Chapters, relating to Wood-Engraving.

1820. Select Fables. T. and J. Bewick (Memoir).
1830. Memoir of Thomas Bewick.
1830. Life and Works of Thomas Bewick. George C. Atkinson.
1832. Waiting for Death. Pamphlet by Robinson.
1847. Reprint of 1820 Edition of Select Fables (Memoir).
1851. Catalogue of Works Illustrated by Thomas and John Bewick. John Gray Bell.
1862. Memoir of Thomas Bewick, by himself.
1866. The Bewick Collector. Thomas Hugo.
1868. Supplement. Thomas Hugo.
1870. Bewick's Woodcuts. Thomas Hugo.
1871. Reprint of 1820 Edition of Select Fables (Memoir).
1879. Another Reprint.
1880. Notes on Thomas Bewick. F. G. Stephens.
1881. Notes on Thomas Bewick. F. G. Stephens.
1882. Life and Works of Thomas Bewick. David Croal Thomson.
1884. Thomas Bewick and his Pupils. Austin Dobson.
1884. Bewick Memento. Robert Robinson.
1886. Bewick Gleanings. Julia Boyd.
1887. Thomas Bewick. Life and Times. Robert Robinson.
1904. Catalogue. Bewick Collection. Public Library. Newcastle-upon-Tyne. Basil Anderton.

1839. Treatise on Wood Engraving. John Jackson [and William A. Chatto].
1839. A Third Preface to the above. Wm. A. Chatto.
1861. Second Edition. H. G. Bohn.
New York imprint of above.

1848. Gems of Wood Engraving. Wm. A. Chatto.
1849. Another Edition, with additions.

1858. Specimens of Early Wood Engraving. Emerson Charnley.
1889. Similar volume. Joseph Crawhall.

1858. Principia Typographica. Samuel Leigh Sotheby.
1859. Memoranda relating to Block Books. Samuel Leigh Sotheby.

1865. Wood Engraving as an Employment for Women.

1866. The Art of Wood-Engraving. Thomas Gilks.
1867. Second Edition.
1868. Origin and Progress, Art of Wood Engraving. Thomas Gilks.

1867. Earliest English Engravings of Indulgences. Henry Bradshaw.
1867. Manual of Instruction. S. E. Fuller.
1879. Second Edition.
1870 (?). Chamber's . . . Useful Tract. Wood engraving.
1872. Memorial of Alexander Anderson. Benson J. Lossing.
1873. A Collection of 150 Engravings by Alexander Anderson. Charles L. Moreau.
1885. Catalogue by Charles C. Moreau.
1885. Catalogue by E. A. Duyckinck and Biographical Sketch by Benson J. Lossing.
1893. Life and Works by Frederic M. Burr.
1876. Invention of Printing. Theodore L. De Vinne.
1876. Practical Instruction in the Art of Wood Engraving. William A. Emerson.
1881. Hand-Book of Wood Engraving. William A. Emerson.
1877. Early American Wood-Engravers. E. A. Duyckinck.
1879. Some practical hints on Wood-Engraving. W. J. Linton.
1882. The History of Wood-Engraving. W. J. Linton.
1884. Wood Engraving. A Manual of Instruction by W. J. Linton.
1889. The Masters of Wood-Engraving. W. J. Linton.
1894. Three Score and Ten Years. W. J. Linton.
1895. Memoirs. W. J. Linton.
1881. Art of Drawing and Engraving on Wood. G. W. Marx.
1883. History of Wood-Engraving. George E. Woodberry.
1884. Woodcutters of the Netherlands. [Sir] William Martin Conway.
1887. Engravings on Wood by Members of the Society of American Wood-Engravers.
1888. Art of Wood-Engraving in Italy. Fifteenth Century. Friedrich Lippmann.
1889 (?). American Art and American Art Collections. Walter Montgomery.
1891. White-line Engraving. S. R. Koehler.
1891. Catalogue of Wood-Engravings. Elbridge Kingsley.
1893. The Dream of Poliphilus.
1894. Art of the American Wood-Engraver. P. G. Hamerton.
1895. Brief History of Wood-Engraving. Joseph Cundall.
1895. Early Venetian Printing.
1896. Arthur Boyd Houghton. Laurence Housman.
1897. Some German Woodcuts of the Fifteenth Century. William Morris.
1897. Early Florentine Woodcuts. Paul Kristeller.
1898. The Master E. S. Lionel Cust.
1899. Grotesque Alphabet of 1464. Campbell Dodgson.
1899. William Blake. XVII designs to Thornton's Virgil.
1901. The Brothers Dalziel.
1902. Albrecht Altdorfer. T. Sturge Moore.
1903. Representative Art of our Time [Sec. VIII].
1903. Catalogue of Early German and Flemish Woodcuts. Campbell Dodgson. Vol. I.
1911. Vol. II.
1908. Wood-Engravings after Sir John Everett Millais, Bart.
1908. Early Woodcut Initials. Oscar Jennings.
1909. Geofroy Tory. Translated by George B. Ives.
(1910). Reproductions of Woodcuts by F. Sandys.
Catalogues. Boston Museum of Fine Arts.
The Burlington Fine Arts Club.
The Grolier Club.

Notes on: Albert Durer. The Little Passion.
Hans Holbein. The Dance of Death.
Scripture Cuts.
Other Books.
Timothy Cole. Old Italian Masters.
Old Dutch and Flemish Masters.
Old English Masters.
Old Spanish Masters.

BEGINNING with the Second Edition of Bate's "Mysteries of Nature and Art," published in 1635, described in Chapter I, practically every book relating to the Art and History of Engraving contains sections or chapters on Wood-Engraving. Nearly all the books on the subject of colour-printing likewise contain chapters relative to printing in colours from wooden blocks. All of these have been omitted from this chapter, as well as those relating especially to

Japanese Prints (see Chapter XXII).
Playing Cards (see Chapter XXIII).
Book Illustrations (see Chapter XXII).
Books of Reproductions (see Chapter XXVI).
Publications of Clubs and Societies (see Chapter XIX).

Those which are included relate especially to Wood-Engraving. The most important Bibliographies of this subject are those in:

1. Messrs. Singer and Strang's Treatise, so often herein referred to;

2. "Art of the American Wood-engraver," by P. G. Hamerton; and

3. "List of Books and Magazine Articles on American Engraving, Etching and Lithography. Published on the occasion of an Exhibition of Early American Engravings at the Museum of Fine Arts." This is in the Monthly Bulletin of Books added to the Public Library of the City of Boston. Vol. IX, No. 12, December 1904.

J. BAPTISTE MICHEL PAPILLON GRAVEUR EN BOIS ET DE LA SOCIETE DES ARTS, NE LE 2 JUIN 1699
Tu vois ici les traits d'un Artiste fameux
Dont la savante main enfanta des merveilles;
Par ses travaux et par ses veilles
Il ressuscita l'Art qui le trace à tes yeux.

TRAITE HISTORIQUE
ET PRATIQUE
DE LA GRAVURE EN BOIS,
Par J. M. PAPILLON, Graveur en Bois, & ancien Associé de la Société Académique des Arts.
Ouvrage enrichi des plus jolis morceaux de sa composition & de sa gravure.
TOME PREMIER.
CONTENANT toute la partie Historique.
A PARIS,
Chez PIERRE GUILLAUME SIMON, Imprimeur du Parlement, rue de la Harpe, à l'Hercule.
M. DCC. LXVI.
AVEC APPROBATION ET PRIVILEGE DU ROI.

The Bibliography in No. 1 is by Prof. Singer, and that in No. 2 is by Mr. James B. Carrington. Nos. 2 and 3 contain notices of a large number of magazine articles.

The first treatise on, and history of, wood-engraving was that of J. Baptiste Michel Papillon published in Paris in 1766, the title-page being here reproduced. 2 vols.

Vol. I, pp. xxxii-503. 5 in. by $7\frac{3}{4}$ in.

Vol. II, pp. xv-388+124+pp. 505 to 540.

The pages 124 being the "Supplement," and pages 505 to 540 "Additions."

It contains many illustrations, head- and tail-pieces, monograms and marks of engravers, tables, etc., and is the foundation of subsequent histories, but unfortunately it has many mistakes and inaccuracies. It is mentioned here on account of its great importance in connection with the history of the literature of wood-engraving.

### Thomas and John Bewick

1820. Select Fables. With cuts designed and engraved by T. and J. Bewick and others, previous to the year 1784; together with a Memoir and a Descriptive Catalogue of the Works of the Messrs. Bewick. Newcastle: printed by S. Hodgson for Emerson Charnley, etc. London.

Royal 8vo.

This contains many cuts by the Bewicks, all of which have been previously issued. It was reprinted in 1847, 1871, and 1879.

1830. Memoir of Thomas Bewick, with a Catalogue. Newcastle, 1830.

8vo.

Contains several cuts.

1830. Sketch of the Life and Works of the late Thomas Bewick. By George C. Atkinson.

Read at a Meeting of the Natural History Society of Northumberland, Durham, and Newcastle-upon-Tyne, June 15, 1830, and printed in their transactions.

Pp. 28. 4to.

1832. A small pamphlet on Bewick was published by Robinson, Newcastle, in connection with the publication of the large woodcut entitled "Waiting for Death."

1847. Reprint of 1820 edition of Select Fables, with Memoir.

1851. A Descriptive and Critical Catalogue of Works, illustrated by Thomas and John Bewick, Wood Engravers, of Newcastle-upon-Tyne: with an appendix of their Miscellaneous Engravings, brief sketches of their lives, and notices of the pupils of Thomas Bewick. London. John Gray Bell, Bedford Street, Covent Garden.

Pp. viii-78-8. 4to and 8vo.

1862. A Memoir of Thomas Bewick, written by himself. Embellished by numerous wood-engravings designed and engraved by the Author for a work on British Fishes, and never before published. Newcastle: printed for Miss Jane Bewick.

In this same year was printed in Newcastle "Specimens of Early Wood Engraving," containing several cuts by Bewick, and many similar books were printed at earlier and later dates, but they have not been included herein, as they are books *of* engravings, and not books *on* the subject. An exception is made, however, in favour of the 1870 volume hereinafter noted.

1866. The Bewick Collector | A Descriptive Catalogue | of the Works of | Thomas and John Bewick | including cuts, in various states, for | Books and Pamphlets | . . . | and | Wood Blocks | with an Appendix of Portraits, Autographs, Works of Pupils &c. &c. | The Whole described from the Originals | contained in the largest and most perfect Collection | ever formed | and illustrated with a hundred and twelve cuts | by | Thomas Hugo . . . | The possessor of the Collection | London.

Pp. xxiii-562. 5½ in. by 8¾ in.

1868. The Bewick Collector | A | Supplement | to | A Descriptive Catalogue | of the Works of | Thomas and John Bewick | . . . | The Whole described from the originals | . . . | and illustrated with a hundred and eighty cuts | by | Thomas Hugo . . . | The possessor of the Collection | London.

Pp. xxxii-353. 5½ in. by 8¾ in.

These two last mentioned books are very complete catalogues of the Bewicks' works. The catalogue of the sale of this collection (August 1877) is described in Chapter XIII hereof.

1870. Bewick's Woodcuts: impressions of upwards of two thousand woodblocks; engraved, for the most part, by Thomas and John Bewick . . . with an introduction, a descriptive Catalogue of the blocks, and a list of the books and pamphlets illustrated. By Thomas Hugo . . . the owner of the Collection. London. Fol.

1871. Reprint of 1820 edition of Select Fables with Memoir.

1879. Another reprint of above.

1880. Notes on Thomas Bewick (F. G. Stephens) illustrating a loan collection of his drawings and wood-cuts. . . .

Shown at the Fine Art Society's Galleries . . . 1880.

Pp. 52. 8vo.

1881. Notes | by F. G. Stephens on | A Collection of | Drawings and Woodcuts | by | Thomas Bewick | Exhibited at | The Fine Art Society's Rooms, | 1880 | also | A complete list of all works illustrated by Thomas and | John Bewick, with their various Editions | with Thirty-two Illustrations from Original Wood Blocks | London.

Pp. 34+58. 8½ in. by 11 in.

The collection shown belonged to the Misses Bewick.

The catalogue of the published works of Thomas and John Bewick was compiled by Mr. D. C. Thomson.

This is an expanded edition of the previous item.

1882. The Life and Works of Thomas Bewick: being an account of his career and achievements in art; with a Notice of the Works of John Bewick. By David Croal Thomson. With one hundred illustrations. London, "The Art Journal" Office.

Pp. xiv-276. 4to.

(There was also an India paper proof edition.)

1884. Thomas Bewick and his pupils. By Austin Dobson. With ninety-five illustrations. London.

Pp. xviii-232. 4to and 8vo.

(Of the large paper Edition de luxe 200 copies were printed.)

[1884.] Bewick Memento | with an Introduction by Robert Robinson | Catalogue | with Purchasers' Names and Prices Realised | of the | Scarce and Curious Collection | of | . . . | Bewick Relics, etc. | Sold by Auction at Newcastle-upon-Tyne | on February 5th, 6th & 7th, & August 26th, 1884. | (No date.)

London . . . New York.

Pp. 13+40. 8½ in. by 11 in. Illustrated.

1886. Bewick Gleanings: being Impressions from Copper-plates and Wood Blocks, engraved in the Bewick Workshop, remaining in the possession of the Family until the Death of the last Miss Bewick, and sold afterwards by order of her Executors: edited, with Notes, by Julia Boyd; with Lives of T. Bewick and his Pupils, with Impressions from other Wood Blocks collected by or lent to the Author; comprising 362 blocks, 53 copperplates, 2 portraits of T. Bewick, and original etching of the "Lost Child";

Pp. xxvi-108 (Part I), 104 (Part II)-53 full-page plates.

1887. Thomas Bewick: his Life and Times. By Robert Robinson. With two hundred illustrations. Newcastle; printed for Robert Robinson, Pilgrim Street.

Pp. xxx-328. Imp. 8vo.

1904. City and County of Newcastle-upon-Tyne | [Arms] | Public Libraries Committee | Catalogue | of the | Bewick Collection | (Pease Bequest) | by Basil Anderton, B.A. (Lond.) | Public Librarian | and | W. H. Gibson | Branch Librarian.

Pp. iv-110. Illustrated. 7⅜ in. by 9⅞ in.

A valuable catalogue of a magnificent collection. It contains a very complete

bibliography of important books illustrated by the Bewicks, books about the Bewicks, and catalogues of Bewick sales. I have quoted a number of the items herein. The annotations are full and interesting.

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1839. A Treatise | on | Wood Engraving | Historical and Practical. | With upwards of three hundred illustrations | engraved on Wood | by John Jackson | London.

Pp. xvi-749. 7 in. by 10¼ in.

Preface (two pages) by John Jackson.

Preface (three pages) by W. A. Chatto.

Chapter I. Antiquity of Engraving, 1-51.
II. Progress of Wood Engraving, 52-144.
III. The Invention of Typography, 145-200.
IV. Wood Engraving in connection with the Press, 201-278.
V. Wood Engraving in the time of Albert Dürer, 279-388.
VI. Further Progress and Decline of Wood Engraving, 389-528.
VII. Revival of Wood Engraving, 529-634.
VIII. The Practice of Wood Engraving, 635-738.

Index, 739-749.

Between 200 and 300 illustrations.

In some copies the print opposite page 715 is "A Café in Constantinople," in others a two-page "Map of Jerusalem." The preceding print (also between pages 714 and 715), "Fac-simile of a patern," is the same in all copies. It will be noticed that there are two prefaces, one by Mr. Jackson, the other by Mr. Chatto. This is to be remembered in connection with the next item.

1839. A Third Preface | to | "A Treatise on Wood Engraving | Historical and Practical"; | Exposing the fallacies contained in the First | restoring the passages suppressed in the Second | and containing an account of | Mr. John Jackson's | Actual Share in the compositions and Illustrations | of that work | in a letter to Stephen Oliver | by | Wm. A. Chatto | Author of the first seven Chapters of the work | and the writer of the whole as originally printed | . . . (several quotations) | London | Printed for the Author.

Pp. 36. 6½ in. by 10¼ in.

This will be commented on later.

1861. A Treatise | on | Wood Engraving | Historical and Practical | with upwards of three hundred illustrations | engraved on wood | By John Jackson | The Historical Portion by W. A. Chatto | Second Edition | with a New Chapter on the Artists of the present day | by Henry G. Bohn | and 145 additional wood-engravings | London.

Pp. xvi-664. 7 in. by 10¼ in.

The "Notice to the Second Edition" by Mr. Bohn, not only describes the

scope of the book, but also the controversy which led to the "Third Preface"; it is here quoted almost in full:

> The former Edition of this History of Wood Engraving having become extremely scarce and commercially valuable, the publisher was glad to obtain the copyright and wood-blocks, from Mr. Mason Jackson, son of the late Mr. [John] Jackson, original proprietor of the work, with the view of reprinting it.
>
> It will be seen by the two distinct prefaces which accompanied the former Edition, and are here reprinted, that there was some existing schism between the joint producers at the time of first publication; Mr. Jackson, the engraver, paymaster, and proprietor, conceived that he had a right to do what he liked with his own; while Mr. Chatto, his literary coadjutor, very naturally felt that he was entitled to some recognition on the title-page of what he had so successfully performed. On the book making its appearance without Mr. Chatto's name on the title-page, and with certain suppressions in his preface to which he had not given consent, a virulent controversy ensued, which was embodied in a pamphlet termed "A Third Preface," and afterwards carried on in the Athenæum of August and September, 1839. As this preface has nothing in it but the outpourings of a quarrel which can now interest no one, I do not republish any part of it; and looking back on the controversy after the lapse of twenty years, I cannot help feeling that Mr. Chatto had reasonable ground for complaining that his name was omitted, although I think Mr. Jackson had full rights to determine what the book should be called, seeing that it was his own exclusive speculation. It is not for me to change a title now so firmly established; but I will do Mr. Chatto the civility to introduce his name on it, without concerning myself with the question of what he did or did not do, or what Mr. Jackson contributed beyond his practical remarks and anxious superintendence.
>
> Although I have the pleasure of a personal acquaintance with Mr. Chatto, and communicated to him my intention of republishing the work, I declined letting him see it through the press; resolving to stand wholly responsible for any alterations or improvements I might choose to make. On the other hand I have been quite as chary of letting even the Shade of Mr. Jackson raise a new commotion—I say the Shade, because having his own copy full of Manuscript remarks, it was my option to use them; but I have adopted nothing from this source save a few palpable amendments. . . . The Chapter on Artists of the present day is entirely new, and was not contemplated, as may be gathered from the remarks at pages 549 and 597, until the book was on the eve of publication. It contains upwards of seventy high-class wood engravings, and gives a fair specimen of the talents of some of our most distinguished artists. . . .

This last Edition was also published in New York, but without date.

1849. Gems | of Wood | Engraving | from the | Illustrated London News | With A | History of the Art. Ancient and Modern | by | William A. Chatto | London.
Frontispiece, portrait of Albert Dürer.
Title-page as above.
Preface, one page.
Description of Illustrations, three pages.
Ninety-three plates (ninety-four, as there are 48 and 48*).
Second title-page as follows:
The | History and Art | of | Wood-Engraving | by | William A. Chatto | with |

Specimens of the Art, Ancient and Modern | Selected from | "The Illustrated London News" | London. . . . 1848.

Advertisement and List of Illustrations, one page.

List of fifty-five plates, one page (fifty-six, as there are 48 and 48*).

Pp. 28, text. 12 in. by 16 in.

It will be noted that this was first published in 1848, with fifty-five plates, then in 1849 with ninety-three plates, and the text from the 1848 edition.

There are a number of illustrations in the text.

The plates in the 1849 edition are the same as in the 1848 up to 55, 56 to 93 inclusive being new.

1858. Specimens | of | Early Wood Engraving | being | Impressions of Woodcuts | from the | Collection of Mr. Charnley, Newcastle | (Portrait of Queen Elizabeth) | Newcastle-upon-Tyne | Privately Printed for Emerson Charnley, Bigg Market.

90 pages not numbered. 8½ in. by 11 in. Only twenty copies printed.

"The Bookseller" for 25th January 1859 contained the following notice:

Mr. Emerson Charnley, the learned antiquarian bookseller of Newcastle-on-Tyne, has printed a quarto volume of "Specimens of Early Wood Engraving" consisting of impressions of woodcuts in his possession. These date from the time of Queen Elizabeth to the Middle of the last Century. They are several hundred in number, and of every possible description. Some have adorned the tobacco papers of Northumbrian squires when Maryland was one of our plantations, and some the hornbooks of three or four generations back. Here we have the execution of Charles I, and, next page, the execution of the regicides. The pillory, the gallows, the black art, and the final doom, are all represented. Bible cuts there are in abundance, and many that have taught the rustic moralist to die. Altogether the volume is a very curious one, whether we regard it as exhibiting the progress of wood-engraving, or moralize over the popular literature of the past. It is a covetable property, as only twenty copies were printed for private circulation.

In 1889 a similar book was published in Newcastle, entitled: Impresses | Quaint (Milton) | by | Joseph Crawhall.

Pp. 100. 8¼ in. by 10½ in.

The foreword indicates, however, that these impressions are simply in imitation of early ones.

1858. Principia Typographica. | The Block-Books, | or | Xylographic Delineations of Scripture History | issued in | Holland, Flanders, and Germany, | During the Fifteenth Century | Exemplified and Considered | in connection with | the Origin of Printing | to which is added an attempt to | Elucidate the Character | of | The Paper-Marks of the Period. | A work contemplated by the late Samuel Sotheby, | and carried out by his son | Samuel Leigh Sotheby | London.

Vol. I. Holland and the Low Countries.

Pp. xvi-200. 10 in. by 14 in. Plates I to XLVIII.

This volume is devoted principally to·

First Division. Block-books of Holland and the Low Countries.

Apocalypsis Sancti Johannis.
Biblia Pauperum.
Ars Moriendi.
Cantica Canticorum.
Liber Regum.
Temptationes Dæmonis.
Alphabet of Initial Letters.

Second Division. Books Printed with Movable Type.

Donatuses and Elementary Works.
Speculum Humanæ Salvationis.

Vol. II. Germany.

Pp. 216. Plates XLIX to XCVI.

This volume is devoted to:

Third Division. Block-books of Germany.

Ars Memorandi.
Ars Moriendi.
Endkrist.
Quindecim Signa.
Apocalypsis S. Johannis.
Biblia Pauperum.
De Generatione Christi.
Mirabilia Romæ.
Speculum Humanæ Salvationis.
Die Kunst Ciromantia.
Confessionale.
Symbolum Apostolicum.
Der Todtentanz.
Die Fabel von Kranken Lowen.
Die Zehn Gebote.
Propugnacula, seu Turris Sapientiæ.
Xylographic Donatuses.

Fourth Division. Books Printed from Movable Type.

Donatuses, etc.

Volume III. Paper-marks.

Pp. 190+unpaged Index to the three volumes.

Fifth Division. Plates A-Q+$Q^{a}$-$Q^{t}$+R-V.

Paper-Marks in the Block-books, executed in Holland and the Low Countries.

Paper-Marks in Books Printed by Caxton.

Paper-Marks in Block-books Executed in Germany.

In illustration of the paper-marks used in the block-books, nearly 200 woodcuts

are interspersed with the text of this volume in addition to the plates. There are also many illustrations in the text of volumes i and ii.

The foregoing will show the importance of this monumental work.

1859. Memoranda | relating to | The Block-Books | preserved in the | Bibliothèque Impériale | Paris | Made October M.DCCC. LVIII | By | Samuel Leigh Sotheby | Author of the "Principia Typographica" | London | Printed for the Author by T. Richards | M. DCCC. LIX | Not for Sale.

Pp. 23. $9\frac{1}{2}$ in. by $13\frac{3}{4}$ in.

1865. Wood-Engraving as an Employment for Women.
From the "Alexandra Magazine," April 1865.
(In Victoria and Albert Museum.)

1866. The Art of Wood-Engraving. A practical Handbook by Thomas Gilks. With numerous illustrations by the Author. London.

Crown 8vo.

1867. Second Edition.

1868. A Sketch | of the | origin and progress | of the art of | Wood-Engraving | with a chapter explanatory of a box of | materials used in the process | to accompany the book | By | Thomas Gilks | Author of "The Art of wood-engraving, a practical hand-book" | etc. | London | . . .

Pp. 84 (ii + 3 to 84). $4\frac{3}{4}$ in. by $6\frac{1}{2}$ in. Illustrated.

It is quite an interesting little volume.

1867. On the earliest English Engravings of the | Indulgences known as the "Image of Pity" | Communicated by Henry Bradshaw, Esq. M.A., | King's College (with a facsimile).

The above is the title of item IX, vol. iii of the Cambridge Antiquarian Society's Communications. It is dated 25th February 1867.

Pp. 18. $5\frac{5}{8}$ in. by $8\frac{3}{4}$ in.

This is an essay on the subject of the rise of wood-engraving in England.

The second paragraph of the Communication is as follows:

> The facts which are fairly certain about early wood-engraving in this country are few, but yet enough to enable any one to form a basis of comparison, if he will pursue the subject methodically. They are all to be found in connection with the employment of the wood-engraver by the printer.

The facsimile is of an "Image of Pity" printed at Westminster by Caxton about 1488-9.

1867. A Manual of Instruction | in the | Art of Wood Engraving | . . . by S. E. Fuller | with illustrations by the Author | Boston | Published by Joseph Watson.

Pp. iv-48. $4\frac{5}{8}$ in. by $7\frac{5}{8}$ in. Illustrations in the text.

A copy is in the Print Department of the New York Public Library.

1879. A Manual of Instruction | in the | Art of Wood-Engraving | . . . | by S. E. Fuller | Second Edition. Greatly enlarged. With Illustrations by the | Author, and Specimens for Practice. | New York | The Industrial Publication Company | 1879 | Copyright secured, 1878.

Pp. iv+5 to 48+24 unnumbered. $4\frac{3}{8}$ in. by $7\frac{1}{8}$in. Illustrations in text and 19 examples or specimens for practice.

I have a copy of this. Both editions are quite scarce.

(N.D. about 1870?). Chambers' Miscellany of Useful and Entertaining Tracts. No. 85. Price 1*d.* Printed and Published by W. and R. Chambers. Edinburgh.

Pp. 16. $4\frac{1}{2}$ in. by $7\frac{1}{4}$ in.

An interesting and scarce pamphlet, describing tools and processes. Well illustrated.

The title is printed on the edge forming the back of the pamphlet.

1872. A | Memorial | of | Alexander Anderson, M.D. | the | First Engraver on Wood in America. | Read before the New York Historical Society, Oct. 5, 1870 | by | Benson J. Lossing | New York | Printed for the Subscribers.

Pp. 107. 7 in. by $10\frac{3}{4}$ in.

This was prepared from materials furnished by Dr. Anderson's daughter (Mrs. Lewis) and her son. It contains several portraits, and a number of prints from blocks engraved by Dr. Anderson.

1873. A | Collection | of | one hundred and fifty | Engravings | by Alexander Anderson M.D. | executed on wood after his | ninetieth year | privately printed by | Charles L. Moreau | New York.

$7\frac{1}{4}$ in. by $10\frac{1}{2}$ in. 50 copies.

1885. A brief Catalogue of Works with Engravings [Alexander Anderson, M.D.] compiled by C. C. Moreau. New York.

8vo.

I have not been able to verify the above note, but it is probably the same book as the following.

1885. A Brief | Catalogue of Books | illustrated with | Engravings by Dr. Alexander Anderson | with a | Biographical Sketch | of | The Artist.

Pp. vii-35. 6 in. by $8\frac{3}{4}$ in. 100 copies.

The Biographical Sketch is by Benson J. Lossing, at the end of which is a note to the effect that the Catalogue was compiled by [Evart Augustus] Duyckinck. The volume is printed by Messrs. Thompson and Moreau, and the previous note is probably based, in error, on this fact.

The frontispiece is Dr. Anderson's bookplate engraved by him on copper, the few other illustrations—head- and tail-pieces—were engraved by Dr. Anderson after he had reached his ninetieth year.

1893. Life and Works | of | Alexander Anderson, M.D. | the | First American Wood Engraver | by | Frederic M. Burr, A.M. | . . . | Three Portraits of Dr. Anderson, and over thirty | engravings by himself. | New York.

Pp. x+11 to 210. 7 in. by 10 in. 725 copies printed.

1876. The Invention of Printing. A Collection of Facts and Opinions descriptive of Early Prints and Playing Cards, the Block Books of the fifteenth century, the Legend of Lourens Janszoon Coster of Haarlem, and the work of John Gutenberg and his associates. By Theodore L. De Vinne. Illustrated with Facsimiles of Early Types and Woodcuts. New York. 8vo. I have not seen a copy of this book, but it undoubtedly is a valuable contribution to the subject.

1876. Practical Instruction | in the | Art of Wood Engraving | for | persons wishing to learn the Art without an | instructor | . . . | Also A History of the Art, from its Origin | to the Present Time | by William A. Emerson | Illustrated | East Douglas | Charles J. Batcheller.

Pp. 52. $4\frac{1}{4}$ in. by $6\frac{1}{2}$ in.

The illustrations show tools and specimens of work. At the end are several pages of advertisements of tools etc. for sale by Mr. Emerson. The frontispiece and another plate are printed in gold and colours.

1881. Hand-Book | of Wood Engraving | with | practical instruction in the Art | . . . | by William A. Emerson | . . . | Illustrated | . . . | New Edition, Boston and New York.

Pp. 95. 4 in. by $5\frac{3}{4}$ in.

1877. Early American Wood-Engravers, with an introduction by E. A. Duyckinck. New York.

1879. Some practical hints | on | Wood-Engraving | for the instruction of reviewers | and the public | by | W. J. Linton | Boston.

Pp. 5-92. $5\frac{1}{4}$ in. by $6\frac{3}{4}$ in. Illustrated.

The author states in the Advertisement or Preface that the object of the treatise is to help the general public—that is, those who had not the good fortune to read the "Atlantic Monthly" for June [1879]—toward some accuracy of judgement as to what is good and what bad, in engraving on wood.

1882. The History | of | Wood-Engraving | in America | by | W. J. Linton | London.

Pp. viii-71. 9 in. by $12\frac{3}{8}$ in.

1,000 numbered and 26 lettered copies issued. Very beautifully printed on heavy plate paper with a number of blank pages (preceded by an appropriate sub-title) for mounting proofs to illustrate the History of Wood Engraving in America.

The covers were veneered with wood and stamped in gold.

1884. Wood Engraving | A Manual of Instruction | by | W. J. Linton | London: George Bell and Sons | York Street, Covent Garden | 1884.

Demy 8vo. Illustrated. Printed at the Chiswick Press.

1889. The Masters | of | Wood-Engraving | by W. J. Linton | "me list not of the chaf ne of the stre | maken so long a tale, as of the corn" | Issued to subscribers only | at the residence of the Author, New Haven, Connecticut, United States | and London: B. F. Stevens, 4, Trafalgar Square, Charing Cross.

Pp. xv-229. 12 in. by 16½ in. Illustrated.

THE MASTERS
OF
WOOD-ENGRAVING
BY W J LINTON

With the possible exception of Hamerton's "Art of the American Wood Engraver," noted in this chapter, this is the most sumptuous book on wood-engraving in the English language.

The title-page and frontispiece are here shown. The latter is a full-size reproduction, printed in colours, of the unique "St. Christopher" formerly belonging to Lord Spencer and now in the John Rylands Library, Manchester.

The illustrations are engraved by Mr. Linton. Those in the text, and some of the large plates, are printed on India paper and mounted.

Mr. Linton was one of the greatest of the modern engravers. He was also the author of a number of books on other subjects than engraving, a poet and a political reformer.

1894. Threescore and Ten Years | 1820 to 1890 | Recollections | by | W. J. Linton | New York.

Pp. vi-236. $5\frac{5}{8}$ in. by $8\frac{5}{8}$ in. Portrait.

1895. Memoirs | W. J. Linton | London | Lawrence and Bullen | 16 Henrietta Street, Covent Garden W.C.

Demy 8vo. With portrait of the author printed by Berwick and Smith, Boston, Mass., U.S.A.

1881. The Art of | Drawing and Engraving | on Wood | by | G. W. Marx | Illustrated. Second Edition. London.

Pp. x+11 to 55. $4\frac{7}{8}$ in. by $7\frac{1}{4}$ in. (pages 43-46 give names and addresses of dealers in materials, pages 47-55 contain advertisements).

I have not seen the first edition.

1883. A History | of Wood-Engraving | by | George E. Woodberry | Illustrated | London [and New York].

Pp. 221. $6\frac{3}{4}$ in. by 9 in. 90 illustrations.

An excellent book, well illustrated and printed. One of the best on the subject.

1884. The Woodcutters | of the | Netherlands | in the | Fifteenth Century | in three parts | I. History of the Woodcutters | II. Catalogue of the Woodcuts | III. List of the Books containing Woodcuts | by | [Sir] William Martin Conway | Cambridge.

Pp. xvii-359. $5\frac{1}{2}$ in. by $8\frac{3}{4}$ in.

This is one of the most valuable contributions to the literature of wood-engraving, and also one of the most interesting.

1887. Engravings on Wood, by Members of the Society of American Wood-Engravers. With an introduction and descriptive text by W. M. Laffan. New York. Harper & Brother.

Popular Edition. Large folio, ornamented covers, published at $12.00.

Edition de luxe (110 copies, sold in advance of publication), $100.00.

The members of the American Wood Engraving Society furnished the blocks. Among them were: Thomas Cole, W. B. Closson, J. P. Davis, Frank French, T. Johnson, F. S. King, C. Kruell, E. Kingsley, R. A. Muller, Miss C. A. Powell, S. G. Putnam, J. C. Smithwick, J. Tinkey, H. Wolf, and F. H. Wellington.

1888. The Art of | Wood-Engraving | in Italy | in the | Fifteenth Century | by | Friedrich Lippmann | Director of the Royal Print-Room | at Berlin | English Edition | with extensive corrections and additions | by the Author, which have not appeared | in the German Original | London.

Pp. xxii-179. $7\frac{3}{8}$ in. by $10\frac{3}{4}$ in. 61 illustrations.

The following is quoted from the preface:

This book now offered to the consideration of English readers has developed out of a series of articles which appeared originally in the "Jahrbuch der K. Preussischen Kunstsammlungen," and were afterwards published in a separate issue of a hundred copies. The growing interest in all branches of old Italian art among English readers on both sides of the Atlantic, has induced me to revise and improve the substance of those articles, and to publish it in English form. The text is not only corrected, but is also considerably enlarged; and the number of illustrations is proportionately augmented. The work may therefore be regarded in some degree as a new one. For the attainment of this result, I have to express my thanks to Mr. Bernard Quaritch, whose ready co-operation was a stimulus to the exertion of preparing my labours for the press; and to another friendly collaborator whose aid was cordially afforded in the task of converting the book from a German into an English one.

This is one of the most valuable contributions to the English literature of wood-engraving.

1889 (?). American Art and American Art Collections: Essays on Artistic Subjects by the best Art Writers, fully illustrated with Etchings . . . Edited by Walter Montgomery. Boston.

2 vols. Folio.

This contains chapters on wood-engraving.

1891. White-line Engraving for Relief-printing in the Fifteenth and Sixteenth Centuries. By S. R. Koehler.

Pp. 10, 4 plates and 3 illustrations in the text, in the Annual Report of the Board of Regents of the Smithsonian Institution for the year ending June 30, 1890. Washington, 1891.

This is an interesting essay by the Curator of Graphic Arts of the Institution.

1891. Catalogue of Wood-Engravings and Color Sketches by Elbridge Kingsley. Detroit. November 1891.

Square 16mo.

1893. The Dream of Poliphilus.

(See Victoria and Albert Museum, in Chapter XX.)

1894. The Art of the American | Wood-Engraver | by | Philip Gilbert Hamerton, LL.D. | To accompany the Collection | of | forty hand-printed | proofs | New York | Charles Scribner's Sons.

Vol. i. Pp. 128. $3\frac{1}{2}$ in. by $6\frac{1}{4}$ in.

The Art of the American | Wood-Engraver | Forty India Proofs | To accompany the Text of | Philip Gilbert Hamerton | New York | Charles Scribner's Sons.

Vol. ii. $11\frac{1}{2}$ in. by 15 in. 100 copies only.

The small volume of text contains an extensive Bibliography on the subject of wood-engraving—the most comprehensive devoted to that subject only.

These volumes are now very scarce, and are among the most valuable of those relating to wood-engraving.

The publishers were wise in printing the text separately in a small volume.

1895. A Brief History | of | Wood-Engraving | from its invention | by | Joseph Cundall | . . . | London.

Pp. x-132. 5 in. by $7\frac{3}{8}$ in.

This is one of the best books on the subject.

The illustrations are excellent.

1895. Early | Venetian | Printing | Illustrated | (Portrait of Aldus) | Venice . . . | London . . . | New York . . .

Pp. 228. $8\frac{1}{2}$ in. by 12 in.

Hundreds of illustrations of printers' marks, watermarks, initials, head- and tail-pieces, title-pages, etc., principally wood-engravings.

1896. Arthur Boyd Houghton | A Selection from his work in | Black and White, Printed for | the most part from the original | wood-blocks. With an Introduc- | tory Essay by Laurence Housman | London.

Pp. 32+89 pages of plates.

It also contains a bibliography of Houghton's illustrations.

This and the volume hereinafter noted on the brothers Dalziel are the best books on the subject of wood-engraving in the "sixties."

1897. Some German Woodcuts of the Fifteenth | Century. [Kelmscott Press.]

Pp. xi-36. $8\frac{1}{2}$ in. by $11\frac{1}{2}$ in.

Foreword by Mr. S. C. Cockerell.

Preface dated 5th November 1894, being extracts from an article by William Morris on the artistic qualities of the woodcut books of Ulm and Augsburg in the Fifteenth Century.

A list of woodcuts reproduced.

35 reproductions from books belonging to William Morris, with notes.

A list of the principal books of the fifteenth century, containing woodcuts, in the library of the late William Morris, arranged alphabetically according to town, with the number of cuts in each, and references to Hain's "Repertorium Bibliographicum."

Analysis of the woodcuts in the Latin edition of the "Nuremberg Chronicle."

1897. Early Florentine | Woodcuts | with an Annotated list of | Florentine Illustrated | Books | By Paul Kristeller | London.

Pp. ix-xlv-184-123. 8 in. by 11 in. 300 copies.

On the 123 pages last mentioned are 193 reproductions of important woodcuts.

This is an exhaustive compilation and catalogue, preceded by a comprehensive introduction.

1898. The Master E. S. | and | The "Ars Moriendi" | A Chapter in the History of | Engraving | During the XVth Century. | With facsimile reproductions of | Engravings in the University Galleries at Oxford. | And in the British Museum | by | Lionel Cust, F.S.A. | M.A. Trin. Coll. Camb. | Oxford.

Pp. 61 (of which 21 contain the text). 10 in. by 12¾ in.

The reproductions are excellent.

1899. Grotesque Alphabet | of 1464 | Reproduced in facsimile from the Original | Woodcuts in the British Museum | With an Introduction by | Campbell Dodgson, M.A. | Assistant in the Department of Prints and Drawings. | Printed by Order of the Trustees | Sold at the British Museum | . . .

Pp. 16. 11 in. by 14¾ in., and 9 plates.

The first reproduction in facsimile of these remarkable wood-engravings of the fifteenth century. They were presented to the Museum by Sir George Beaumont, Bart., but it is not known from whom he acquired them.

1899. William Blake | XVII designs to Thornton's Virgil | reproduced from the | original Woodcuts | MDCCCXXI | Portland Maine.

Pp. xx-59. 6½ in. by 10 in.

450 copies on Van Gelder handmade paper.

The vignettes used as head-bands and tail-pieces were cut on wood by Mr. Selwyn Image and are taken from "The Century Guild Hobby Horse," London, 1884-92.

It contains:

Introduction.

XVII Designs to Thornton's Virgil.

Thenot and Colinet, an Eclogue by Ambrose Philips.

The First Eclogue of Virgil, translated by Samuel Palmer.

Notes.

It is a beautifully printed volume.

1901. The | Brothers Dalziel | A record | of | Fifty Years' Work in conjunction with | many of the most distinguished | artists of the period | 1840-1890 | . . . | London.

Pp. xiii-359. 7½ in. by 10 in.

This volume contains a large number of portraits and other illustrations, and a list of Fine Art and other Illustrated Books produced by and under the entire superintendence of the brothers Dalziel.

This and Mr. Housman's volume on Arthur Boyd Houghton hereinbefore mentioned, are the best books on the wood-engravings in the "sixties."

1902. Little Engravings | Classical & Contemporary | No. 1. Albrecht Altdorfer | A Book of 71 Woodcuts | Photographically Re- | produced in facsimile | with an Introduction | by T. Sturge Moore | . . . | London | . . . | New York.

Pages not numbered (4 pages, Introduction ; 1 page, Contents ; 30 pages, Plates, each containing from 1 to 9 reproductions).

9 in. by 11¼ in.

1903. Representative | Art of our Time | . . . | Edited by Charles Holme | London | Offices of "The Studio."

11¾ in. by 16½ in.

Section VIII has 8 pages relating to wood-engraving, being an essay by Mr. Charles Hiatt, entitled "The Modern Aspect of Wood Engraving."

1903. Catalogue | of | Early German and Flemish | Wood-cuts | preserved in the | Department of Prints and Drawings | in the | British Museum | by | Campbell Dodgson, M.A., | Assistant in the Department of Prints and Drawings | Vol. I. | . . . London.

Pp. x-568. 6 in. by 9¾ in.

The Preface is by Sir Sidney Colvin.

There are 15 excellent illustrations.

1911. The second volume.

Pp. ix-450. 6 in. by 9¾ in.

The Preface is by Sir Sidney Colvin. There are 21 illustrations. One more volume is to be published.

As stated in the Preface to the second volume it is not merely a compilation, but largely a work of original research. It is one of the most valuable contributions to the literature of wood-engraving, and by far the most important in English on the subject of old German and Flemish woodcuts.

1908. Board of Education | South Kensington | Catalogue of Prints | Wood Engravings | after | Sir John Everett Millais, Bart., P.R.A. | in the | Victoria and Albert Museum | London.

Pp. 33. 5½ in. by 8½ in. Illustrated.

Introduction by M[artin] H[ardie].

1908. Early | Woodcut Initials | containing over thirteen | hundred reproductions of | ornamental letters of the | Fifteenth and Sixteenth | Centuries, selected and | annotated by | Oscar Jennings, M.D. | Member of the | Bibliographical Society | . . . | London.

Pp. x-288. 9 in. by 11 in.

This is a beautifully printed book. The text is exhaustive of the subject and the illustrations excellent.

1909. Geofroy | Tory | Painter and Engraver | First Royal Printer: Re- | former of Orthography | and Typography Under | François I | An Account of his Life | and Works, by Auguste | Bernard. Translated by | George B. Ives | The Riverside Press.

Pp. 22 unnumbered (including title)-332-7 unnumbered. $7\frac{3}{4}$ in. by $11\frac{1}{4}$ in. 350 copies.

This is the most beautiful book in the English language relating to wood-engraving. The illustrations are reproductions of Tory's most famous borders, title-pages, and other designs.

The Sections or Chapters are as follows:

Printers' Preface.

Author's Preface to the Second Edition. Each page of this Section has a border from the Colines Hours of 1543.

Part I. Biography.

Part II. Bibliography.

I. Works Written or Annotated by Tory.
II. Books of Hours Published by Tory for Himself.
III. Works Published by Tory for François I.
IV. Works Published by Tory for Private Individuals.

Part III. Iconography.

I. Manuscripts Decorated with Miniatures by Tory.
II. Printed Books Illustrated with Engravings by Tory or his Pupils.
III. Marks of Booksellers and Printers with the Lorraine Cross.

Appendices (10 in number, pp. 289-311).

Index.

List of Reproductions.

(1910.) Reproductions | of | Woodcuts | by | F. Sandys. 1860-1866 | Published for Mrs. Sandys, 5, Hogarth Road, Kensington | by | Carl Hentschel, Ltd., | . . . London. (No date.)

$7\frac{1}{4}$ in. by $9\frac{1}{2}$ in. 25 reproductions.

Introduction (3 pages) by Borough Johnson, R.I.

## IMPORTANT EXHIBITION CATALOGUES

The following Catalogues are fully described in Chapter XX, but they are briefly mentioned here as they are of importance, and relate specifically to wood-engraving.

### Boston Museum of Fine Arts

1881. American Engravings on Wood.

1888. Albert Dürer's Woodcuts.

1890. Society of American Wood-Engravers, Supplemented by an Exhibition of Old and Modern Wood-Cuts and Wood-Engravings.

1893. Selection of Prints arranged Chronologically to illustrate the Various Processes of Engraving Invented from the 15th to the end of the 18th Century.

1894. Works of Adolph Menzel.

THE BURLINGTON FINE ARTS CLUB

1882. Catalogue of a Collection of Woodcuts of the German School. XVth and XVIth Centuries.

THE GROLIER CLUB

1890. Origin and Rise of Wood Engraving.

1890. Modern Wood Engraving.

To make this chapter reasonably complete I will mention three lists of books, which are somewhat outside its scope, yet of great importance in connection with the history of wood-engraving. The first comprises those which give the history of, or contain impressions from the blocks of, Albert Dürer's "Little Passion"; the second comprises books relating to Hans Holbein's "Dance of Death" and "Scripture Cuts"; while the third contains four books with engravings after old masters by Timothy Cole, probably the greatest of the modern practitioners of the art of engraving on wood.

## ALBERT DÜRER

In 1816 thirty-five out of thirty-seven of the original blocks of the "Little Passion," after wandering from Nuremberg to the Netherlands and then to Rome, and finally to England, belonged to a Mr. Boissier or his son the Rev. P. E. Boissier. Four of these were loaned to Mr. William Young Ottley and impressions from the blocks themselves appear in the second volume of his "Origin and Early History of Engraving."

In 1839 they were sold to Mr. Josi, keeper of the Prints in the British Museum and there they remain.

In 1844 the late Sir Henry Cole had stereotype copies made, and to these copies new borders were added, wormholes stopped, and Mr. Charles Thurston Thompson re-engraved the injured portions. He also engraved the two missing ones—No. 8, "Christ parting from his Mother," and the title-page vignette. After this was done the following books were published.

1844. The Passion of our Lord Jesus Christ pourtrayed by Albert Dürer. Edited by Henry Cole, an Assistant Keeper of the Public Records.

London—Oxford—Cambridge. 4to.

This contained a lengthy preface, some of the original text, and all the woodcuts, though not arranged in the same sequence as in the original editions.

1856. The Humiliation and Exaltation of Our Redeemer, in 32 prints, representing the original Wood-Blocks of Albert Durer. Edited by John Allen, M.A., Archdeacon of Salop, Diocese of Lichfield; late one of Her Majesty's Inspectors of Schools. London.

4to.

The illustrations are from the stereotypes, but four prints—No. 2, "Adam and Eve eating of the Tree of Knowledge"; No. 3, "The Expulsion from Paradise"; No. 23, "St. Veronica"; and No. 26, "The Descent into Hell"—were omitted as unsuited "for general circulation."

1857. Passion Week. With Illustrations by Albert Dürer. London.

4to.

This is a collection of verses by various authors, with the same illustrations.

(N.D.) The Gospel for the Unlearned. Twenty-four Woodcuts from Albert Dürer, Edited by John Allen, M.A., Archdeacon of Salop.

The Advertisement is dated February 1858.

Same illustrations, published for a penny.

Poorly printed on inferior paper.

1868. Passio Christi | Die kleine Passion | The Little Passion | of | Albert Dürer | reproduced in fac-simile | Edited by | W. C. Prime | New York | . . . | 1868.

Pp. 28 + the plates. 10 in. by $12\frac{5}{8}$ in.

Preface, title, and 36 reproductions of woodcuts. Also portrait of Dürer and a few illustrations in text.

1894. The Little Passion | of Albert Dürer, with | an Introduction by | Austin Dobson | London . . . New York.

Same illustrations, and portrait of Dürer for frontispiece.

The Introduction gives the history of the original blocks in the British Museum, the original editions of the "Little Passion," and some of the later editions above described.

Another book should be mentioned in this connection, though published abroad, as the title-page and table of contents (the only text in the volume) are in English.

(N.D.) Albrecht Dürer's | Little Passion | truly engraved in wood | by | C. Deis | engraver in Copper and wood in Stuttgart | . . . | copyrigh resterved [*sic*].

The date is about 1868.

The illustrations (37) are printed on paper of a brownish tone, and mounted on the white pages.

8vo. Published in Eichstaett and Stuttgart.

## HANS HOLBEIN

The following is not a complete list of English books containing or describing the "Dance of Death" and "Scripture Cuts" by Holbein, but it is representative. I have also added a list of the earlier English books about Holbein and his work, and a modern one translated from the German by Mr. Campbell Dodgson, as it contains excellent illustrations of many of Holbein's woodcuts, and critical descriptions of them.

Most of the following titles are taken from "The Universal Catalogue of Books on Art," and some I have not verified by examination of the originals.

1789. Emblems of Mortality, representing in upwards of fifty cuts (by J. Bewick), death seizing all ranks and degrees of people. Imitated from a painting in the cemetery of the Dominican Church at Basil. To which is prefixed a copious preface (by J. S. Hawkins, the Editor) containing an historical account of the above and other paintings on this Subject. London.

8vo. Woodcuts.

1825. Another edition. The Dance of Death of the celebrated H. Holbein, in a series of fifty-two Engravings on wood by Mr. Bewick [or rather in imitation of his] with letter-press illustrations. London.

8vo. 52 woodcuts.

1794. The Dance of Death painted by Holbein and engraved by W. Hollar. The Daunce of Machabree, wherein is lively expressed . . . the state of Manne . . . Made by Dan. John Lydgate, Monke of S. Edmunds Bury, B.L. (The whole Edited, with Preface and description of the Plates, etc. by F. Douce.) London.

2 parts, 8vo. 33 engravings.

1804. Another edition, 8vo, London.

1816. Another edition, with a life of Holbein, 8vo, London. This edition sometimes had the plates in bistre, and coloured by hand.

1833. Another edition. The Dance of Death exhibited in elegant engravings on wood. With a dissertation on the Several Representations of that Subject; but more particularly on those ascribed to Macaber and Holbein. By F. Douce. London.

8vo.

1803. The Dances of Death through the Various Stages of Human Life, wherein the capriciousness of that tyrant is exhibited in forty-six copper plates done from the original designs which were cut in Wood, and afterwards painted by John Holbein, in the Town House of Basil. To which are prefixed, Descriptions of each Plate in French and English, with the Scripture Text from which the Designs were taken. Etched by D. Deuchar, F.A.S., London.

$5\frac{1}{4}$ in. by 8 in.

The Preface begins as follows: "*John* or *Hans* Holbein was born at Basil," etc.

1811. Another edition (with engraved title and the same plates as "Le Triomphe de la Mort" dated 1786). London.

Fcap. 4to.

1849. Holbein's Dance of Death, with an historical and literary introduction. London.

8vo. 53 lithographs.

1858. Holbein's Dance of Death, exhibited in Elegant Engravings on Wood,

with a dissertation on the several representations of that subject, by Francis Douce. Also Holbein's Bible Cuts, consisting of 90 illustrations on Wood with introduction by Thomas Frognall Dibdin. London (Bohn).

Post 8vo.

It will be noted that the above includes Bohn's reprint of the Bible Cuts. The first edition of the latter was published as follows:

1830. Icones Veteris Testamenti; illustrations of the Old Testament, Engraved on Wood, from designs by Hans Holbein. London.

Introduction by Thomas Frognall Dibdin.

The plates beautifully engraved on wood by John and Mary Byfield.

Another English book about Dances of Death, in which several of the Holbein prints are reproduced, is:

1887. The | Dance of Death | in Painting and in Print | by | T. Tindall Wildridge | . . . | with woodcuts | London.

Pp. 37. $6\frac{5}{8}$ in. by $8\frac{1}{4}$ in.

400 copies plain and 60 coloured.

It is also important to notice in this connection the publications of the Holbein Society of Manchester. They are fully described in Chapter XIX, and include not only reproductions of Holbein's illustrations, but many other important woodcuts, and books containing them.

A few of the books in English about Holbein are as follows:

1857. Hans Holbein the Artist. Translated from the German by L. A. W. Basle. 16mo.

1860. Sir Joshua Reynolds and Holbein. From "Cornhill Magazine," March 1860. By John Ruskin. London.

8vo.

1866. Holbein at the National Portrait Exhibition. By Dr. Alfred Woltmann. From the "Fortnightly Review," No. 32, 1st September 1866.

1866-7. Holbein in Germany. From "Nature and Art," No. 6, November 1866; No. 7, December 1866; No. 8, January 1867; No. 9, February 1867. By H. Ward.

Imp. 8vo.

1867. The Life and Works of Hans Holbein. From the "Edinburgh Review," No. 256, April 1867.

1867. Some account of the Life and Works of Hans Holbein, painter of Augsburg. By Ralph Nicholson Wornum. With Numerous Illustrations. London.

Royal 8vo.

1899. Holbein | by | H. Knackfuss | Professor at The Royal Academy of Arts, Cassel | Translated by | Campbell Dodgson | with 151 Illustrations from Pictures, Drawings | and Woodcuts. | . . . London.

Pp. 160. 7 in. by 10¼ in. The illustrations, some of which are in colour, are excellent.

Another Holbein book which should not be passed over, although it has nothing whatever to do with the art of wood-engraving, is the following:

1792. Imitations of original drawings by Hans Holbein, in the Collection of his Majesty, for the portraits of illustrious persons of the Court of Henry VIII. With biographical tracts. John Chamberlaine. London.

2 vols. Fol. 83 plates.

The portraits are engraved by Bartolozzi and are beautifully printed in colour.

1812. Another edition. 4to.

In this connection the following early English edition of the Scripture Cuts should also be mentioned:

1549. The Images of the Old Testament. Lately expressed, set forth in Ynglishe and Frenche, with a playn and brief exposition. Printid at Lyons, by Johan Frellon.

Pp. 104 unnumbered. 5 in. by 7¼ in. 94 woodcuts, with badly spelt English text above, and French verses below.

## TIMOTHY COLE

The following four books, with engravings by Mr. Cole, are mentioned not only on account of their importance in connection with the development of wood-engraving in America, but also because Mr. Cole is in the judgement of many the greatest of the modern engravers on wood, and has developed the art to such perfection (these books containing beautiful examples) that it is important for students of the history of wood-engraving to be familiar with his work.

I. Old | Italian | Masters | engraved by | Timothy Cole | with Historical Notes by | W. J. Stillman | and brief comments by the Engraver. [London and New York.]

Pp. xxi-282. 7½ in. by 11¼ in. 67 full-page wood-engravings after old Italian Masters.

Many editions, the first being copyrighted in 1888.

II. Old | Dutch | and | Flemish | Masters | engraved by | Timothy Cole | with critical notes by | John C. Van Dyke | and comments by the Engraver. [London and New York.]

Pp. x-192. 7¾ in. by 11¼ in. 30 full-page wood-engravings after old Dutch and Flemish masters.

Many editions, the first being copyrighted in 1893.

III. Old | English | Masters | engraved by | Timothy Cole | with historical notes by | John C. Van Dyke | and comments by the Engraver. [London and New York.]

Pp. xiv-223. $7\frac{3}{4}$ in. by $11\frac{1}{4}$ in. 48 full-page wood-engravings after old English masters.

Many editions, the first being copyrighted in 1896.

IV. Old | Spanish | Masters | Engraved by | Timothy Cole | with historical notes by | Charles H. Caffin | and comments by the Engraver. [London and New York.]

Pp. ix-175. $7\frac{3}{4}$ in. by $11\frac{1}{4}$ in. 31 full-page wood-engravings after old Spanish masters.

Many editions, the first being copyrighted in 1901.

Of No. I an édition de luxe was published at $175.

Each of the 67 proofs printed from the original wood blocks on the finest Japan paper, signed by Mr. Cole and the proof-printer.

Limited to 125 copies.

Of No. III an édition de luxe was published at $150.

Two portfolios of the engravings, printed from the original wood blocks on Japan paper, 14 in. by $17\frac{1}{2}$ in.

Limited to 150 copies.

Of No. IV an édition de luxe was published at $50.

The 31 proofs printed on Japan paper on a hand press.

Limited to 100 copies.

# CHAPTER IX

## LITHOGRAPHY

1813. Lithography. H. Bankes.
1816. Second Edition.
1817. Ackerman's Repository of Arts.
1819. A Complete Course of Lithography. A. Senefelder.
1819. Analectic Magazine. First American Lithograph.
1820. Short Account of Lithography. Ruthven
1820. Review of Senefelder's and Hullmandel's Treatises.
1820. Manual of Lithography. C. Hullmandel.
1821. Second Edition.
1832. Third Edition.
1824. The Art of Drawing on Stone. C. Hullmandel.
1833. Second Edition.
1835. Third Edition.
1827. Important Improvements in Lithographic Printing. C. Hullmandel.
1829. Some Further Improvements in Lithographic Printing. C. Hullmandel.
1829. Lithographic Circular. C. Hullmandel.
1829. Reply to Some Statements. C. Hullmandel.
1825. Typographia. T. C. Hansard.
1828. Art of Drawing on Stone. G. F. Phillips.
1847. Hampstead Conversazioni.
1851. Practical Guide to Lithography. G. Stanbury.
1854. Another Edition.
1852. Practical Lithographer. Cyrus Mason.
1854. The Rise and Progress of the Graphic Arts. John Donlevy.
1854. Every Man His Own Printer.
1859. Second Edition.
1856. Lithozôgraphia. Joseph Aresti.
1857. Another Edition.
[1860.] Printing and its Accessories. George Ruse and C. Straker.
1867. New Edition. C. Straker.
1876. New Method of Reproducing Maps, etc. Charles Eckstein.
1877. Literature of Printing. Richard M. Hoe.
1878. Grammar of Lithography. W. D. Richmond.
1880. Second Edition.
1886. Sixth Edition.
1885. Colour and Colour Printing. W. D. Richmond.
1883. Art of Chromolithography. George Ashdown Audsley.
1896. Catalogue of an Exhibition Illustrative of . . . Artistic Lithography. The Grolier Club.

1896. Mr. Whistler's Lithographs. Thomas R. Way.
1905. Second Edition.
1897. Etching, Engraving, etc. Hans W. Singer and William Strang.
1897. Lithography. Atherton Curtis.
1898. Lithography and Lithographers. Joseph and Elizabeth Robins Pennell.
1899. Color Lithography. Louis Prang.
1903. Practical Lithography. Alfred Seymour.
1903. Representative Art of Our Time.
1904. American Edition.
1904. Handbook of Lithography. David Cumming.
[1909.] Catalogue of Mr. Shannon's Lithographs. Charles Ricketts.
1910. A Certain Phase of Lithography. Sir Hubert von Herkomer.
1911. The Invention of Lithography. Senefelder. Translated by J. W. Muller.

JUNE 20th, 1801, Letters Patent No. 2518 were granted to John Aloysius Senefelder for "A New Method and Process of Performing the various Branches of the Art of Printing on Paper, Linen, Cotton, Woollen and other Articles." This is described at length in Chapter XVII hereof, together with a few other later Patents relating to Lithography, etc.

The above patent is the one issued to Senefelder for his discovery.

The new method quickly gained popularity, and, as shown herein, books on the subject soon began to appear, and an extensive literature relative to lithography has been created.

The principal bibliographies of books on lithography are in the Hoe Catalogue (1877), The Grolier Club Catalogue (1896), Messrs. Singer and Strang's treatise (1897), and the various editions of Richmond's "Grammar of Lithography," beginning with the first (1878); but they include a number of others than those in English, and at the same time do not include all the English books.

I have listed in this chapter only a few books not devoted solely to lithography, but those which are included which also relate to other subjects, are of particular interest in this connection, *e.g.*, Messrs. Singer and Strang's treatise.

Only two catalogues of lithographs by particular artists (Whistler and Shannon) are noted, as they are the only ones I know of listing lithographs exclusively. Chapter XIV mentions a number of others which include lithographs among other classes of prints.

It may be assumed that the books in Section II, Chapter VI, published after the art became well known, contain articles or chapters on lithography, and also those in Section III of the same chapter published after 1825 which deal with the art of engraving generally, as well as the various histories, and books relating to print-collecting; therefore they are not again listed herein. Particular attention, however, should be called to Mr. Fielding's treatise (1841-1844-1880).

It is also to be observed that a very large number of technical handbooks have been published for trade purposes, as distinguished from artistic lithography; some of

these have been noted, but I have not attempted to include them all, and some important ones may have been overlooked, but I think I have included a sufficient number.

Further, I have omitted the ordinary exhibition catalogues which simply list with few, if any, notes, the prints exhibited, as they give no information of permanent value.

1813. Lithography | or | the art of making | drawings on stone | for the purpose of being | multiplied by printing. | With two drawings. | Bath | printed by Wood and Co. at the City printing office | and sold by the booksellers of Bath, Cheltenham, &c. | 1813 | Price *2s. 6d.* (H. Bankes.)

Pp. 23. 8vo.

The above note was kindly furnished me by the Librarian of the Bodleian Library, from a copy in his custody.

The book gives a description of the process, and is the first in English, of which I am aware, devoted to the subject of lithographs.

The Grolier Club Catalogue gives London as the place of publication and so do Messrs. Singer and Strang, but this is evidently an error, unless it was printed in London as well as Bath.

Both of the above lists note the following second edition. "The Universal Catalogue of Art Books" gives Bath as the place of publication.

1816. Lithography, or the Art of taking impressions from Drawings and Writing on Stone. With specimens of the Art. Second Edition. With considerable Additions. London, 8vo. Illustrated.

1817. The Repository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics. Coloured Plates. 1809-28. Published by Rudolph Ackermann.

The volume for 1817 contains an article on the technique of lithography, illustrated with a lithograph by Prout.

1819. A Complete | Course of Lithography | containing | Clear and Explicit Instructions | in all the | different branches and manners of that art | accompanied by | Illustrative Specimens of Drawings | To which is prefixed a | History of Lithography | from its origin to the present time | by Alois Senefelder | Inventor of the Art of Lithography and Chemical Printing | with | a preface | By Frederic von Schlichtegroll | Director of the Royal Academy of Sciences at Munich | Translated from the Original German, by A. S. | London | Printed for R. Ackermann, 101, Strand, | 1819.

Pp. xxix-342. $8\frac{5}{8}$ in. by 11 in.

It begins with an interesting "Advertisement from the Publishers" in which Mr. Ackermann sets forth his reasons for publishing this translation, viz., the necessity for having a correct guide to the process. He explains that the reason he did not accede to Mr. Senefelder's wish to supply the volume with impressions from the original plates, was because "each print must have paid a duty at the Custom House,

the aggregate duty alone would have added above a guinea and a half to the price of each copy without including the other expenses with which such an importation would have been attended." Consequently the illustrations were printed by Mr. Ackermann in London from new stones—a "Protection" argument.

Its contents are as follows:

Part First (Historical).

Section the First. From 1796 to 1800.

Section Second. From 1800 to 1806.

Section Third. From 1806 to 1817.

Part Second.

Introduction.

Section First. General Rules and Observations.

Chapter First. Description and Qualities of the Stones.
Rubbing Down and Polishing ditto.
Assorting of ditto.

Chapter Second. On Ink, Chalk, Etching-Ground and Colours.

Chapter Third. On Acids and other Compositions to Prepare the Stone.

Chapter Fourth. On the Necessary Instruments and Utensils.

Chapter Fifth. On Different Sorts of Paper, &c.

Chapter Sixth. On Presses.

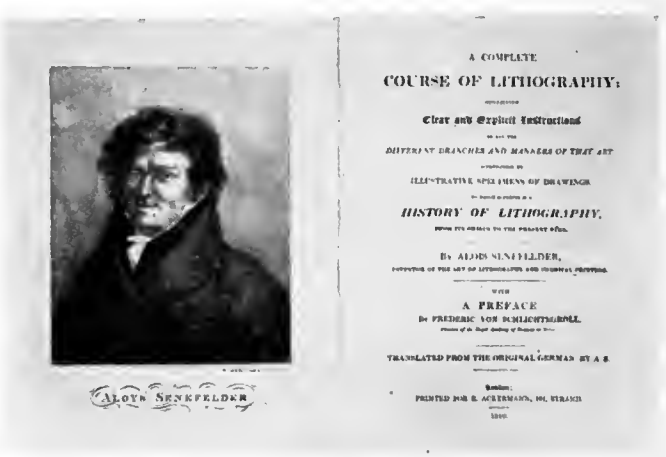
Second Section. On the Different Manners of Lithography.

Chapter I. Elevated Manner of Lithography.

Chapter II. The Engraved Manner of Lithography.

Chapter III. The Mixed Manner.

The title-page and frontispiece are here shown:




It is the most important book in English on the subject from a historical standpoint.

Like most of the Ackermann publications, it is beautifully printed.

1819. Analectic Magazine (Philadelphia), Vol. XIV, 1819.

Pp. 67 to 73 contain an article on Lithography, and opposite page 67 is what is said to be the first American lithograph. It is here reproduced the same size as the original.

The following is an extract from the article, which is interesting and of historical value:

In this number we present our readers with a specimen of American Lithography; the design and execution from beginning to end—from the drawing to the impression inclusive—is by Mr. B. Otis; who following the suggestions of Judge Cooper and Dr. Brown of Alabama has by means of their hints and his own more successful improvements, produced the specimen now submitted. The drawing was made on a stone from Munich, presented to the American Philosophical Society by Mr. Thomas Dobson of this city. But the Art has been successfully tried on specimens of Stone from Frankfort in Kentucky procured by Judge Cooper, Dr. Brown and Mr. Clifford—from Doe Run in Kentucky, furnished by Dr. Blight—from a quarry about two miles from Maytown, Lancaster County, and also on some pieces of White Marble from White Marsh, commonly found at the Stonecutters in this City.

Dr. Brown in particular has felt great interest in the progress of this trial, and has written to various places in the Western Country for pieces of stone as similar as may be, to the Stone of Munich; which are now on the road; so that the next print will probably be from a limestone of our own Country.

The writer then briefly traces the history of the art, describes the stone, process, etc.

In the Grolier Club volume hereinafter mentioned, item No. 22 is as follows:

22, Landscape (1819).

Supposed to be the earliest lithograph produced in the United States. Drawn and printed by Otis (the Stone was brought from Munich) and published in the "Analectic Magazine" for July 1819 (though the print is dated 1820). The Print has little resemblance to the modern lithograph, the lines being incised or corroded, and therefore it has more the character of a coarse etching, but it is interesting in the history of the Art.

The print described is reproduced in the Grolier Club book, and the following is a copy slightly reduced.

This is evidently an error, as the reproduction I have first given is from the copy of the magazine in the British Museum, and the only other copy I have seen is the same.

Mr. and Mrs. Pennell also reproduced it in "Lithography and Lithographers," 1898, hereinafter described, but they called attention to the error. They write as follows:

The first lithograph published in America that we have been able to find appeared in the "Analectic Magazine" for 1819. It was made by Benjamin Otis of Philadelphia, and signed "Benj. Otis, lithographic," and drawn upon American Stone. It represents two boat-houses upon a river bank, and is *not* the one illustrated as No. 22 in the Grolier Club Catalogue, this being made by Bass Otis, another person evidently, but it is drawn in the same way and in the same style.

This is not quite correct, as the stone, so the article in the magazine states, came from Munich, and the print is signed "Bass Otis" not "Benj. Otis." The "1820" print may be on American stone, of that I have no knowledge.

Apparently both prints are by the same artist, and both are interesting specimens

of early American lithography, but the one first reproduced herein is undoubtedly the earliest.

1820. A Short Account of Lithography, or the Art of printing from Stone. Edinburgh. . . . Ruthvin.

8vo.

This is recorded in the Grolier catalogue.

1820. I have an article from a periodical, dated July 1820 (which I have not identified), entitled "Lithography," reviewing at length (14 pages) the foregoing book by Senefelder and the following one by Hullmandel. It is very comprehensive.

1820. A | Manual of Lithography | or | Memoir | on the | Lithographic Experiments | made in Paris | at the | Royal School of the Roads and Bridges | clearly explaining the whole art, as well as all the | accidents that may happen in printing, and the | different methods of avoiding them. | Translated from the French | by C. Hullmandel | London.

Pp. xix-137. $5\frac{1}{2}$ in. by $8\frac{3}{4}$ in.

Two large folding plates, the first containing twelve figures of tools and implements, the second nine figures of printing presses and parts.

Translated from Rancourt.

The translator, who was an accomplished practical lithographer, in the Preface says:

> The books which have hitherto been published on lithography are very imperfect, and are much more adapted to persons who already understand the art than to those who wish to learn it. . . . I have repeatedly wished for a guide to explain the new accidents which occur every instant, and which . . . appear each time so new and intricate, that the beginner is consequently tempted to give up all hopes of ever succeeding. I am consequently better enabled to appreciate the value of this excellent treatise on lithography, and hesitate not an instant to pronounce it the best work which has ever been published on this Art.

1821. Second edition.

1832. Third edition. A Manual of Lithography . . . Third Edition corrected. To which is added (now for the first time printed) Selections from the work of M. Brégeaut; forming a Sequel to the Manual, and bringing down the improvements in the Art to the present time. London.

8vo.

I have not seen a copy of this edition.

1824. The Art of | Drawing on Stone | giving a full explanation of the | Various Styles | of the different methods to be employed to | ensure success | and the Modes of Correcting as well as | of the several causes of failure | by | C. Hullmandel | London.

No date on title, but Introduction is dated 1824.

Pp. vii-92. $7\frac{1}{2}$ in. by $10\frac{3}{4}$ in.

The lithographed title-page is here shown.

19 plates.

An interesting practical treatise.

The Introduction contains a long reply to those who attack Lithography as the Means of inundating the shops with bad specimens of Art, (who) forget that copper-plate has the power of spreading forth also a tolerable quantity of trash, many of which are of the lowest class, as several shops in London well evince.

Art
DRAWING on STONE.
giving a full explanation of its
Various Styles
ENSURE SUCCESS.
C. HULLMANDEL.

The plates are excellent, and show various kinds of printing, including two tints.

1833. Second edition. Same title-page as the foregoing, but dated. Same plates. Same number of pages.

1835. Third edition.

The Universal Art Catalogue mentions a *Second Edition* dated 1835, but I think this an error. There is a note in the Grolier Club Bibliography hereinafter noted giving editions of 1832 and 1840, but I have not seen copies.

1827. With the Author's Compliments. On some important improvements in Lithographic Printing. London. C. Hullmandel.

8vo. Illustrated.

I have not seen this, but it is mentioned by several authorites.

1829. On some Further Improvements in Lithographic Printing, with Illustrations. London. 8vo. C. Hullmandel.

1829. Lithographic circular, accompanying 8 specimen plates of an improved method of lithography, and beginning: "Sir, I beg leave to request your acceptance." London. C. Hullmandel.

Single sheet. 4to.

1829. Reply to some statements in an article entitled, "The History of Lithography," published in the "Foreign Review," No. VII, for July 1829. London. C. Hullmandel.

8vo.

1825. Typographia: an Historical Sketch of the Origin and Progress of the Art of Printing; with Practical Directions for conducting every department in an office; with a description of Stereotype and Lithography. Illustrated by engraving, biographical notices and portraits by J. C. Hansard. London.

Roy. 8vo.

1828. The Art of Drawing on Stone in which is fully explained the process of Chalk drawing, of pen and ink drawing, and of the dabbing system; together with the preparation of the ink and chalks. By G. F. Phillips.

8vo.

1847. Hampstead Conversazioni. Sketches in Lithotint and Lithography, in illustration of the different processes.

4to.

1851. Stanbury's | practical | Guide to Lithography | and | The Various Uses | of the materials | supplied by him | at | 20 Great New Street | Gough Square | London.

Pp. ii-11. No illustrations. 6 in. by 9¼ in.

The above title is from the cover.

The following is from the "Address":

The Author (G. Stanbury) having received a number of letters from fashionable Amateurs, Officers in the Army and Navy, Scientific Institutions &c. requesting instructions for the uses of the various articles supplied by him, has thought it prudent to publish a small work descriptive of the same. Since the piracy of the Etchings of her Most Gracious Majesty and her Royal Consort, have attracted attention, it has become a fashionable study on the part of the Élite to make their drawings on Stone, so that, like the royal personages previously alluded to, duplicates to any number, might be distributed to their distinguished friends, with only the trouble, or pleasure, of once executing the same; it being well known that many distinguished artists have not been able to make a copy equal to their own original.

In consequence of the various misapplications of Materials in use, G. S. begs to submit a few instructions. &c. &c.

On page 110 of "A Catalogue of the Library Illustrative of the History and Art of Typography etc. of Richard M. Hoe," an edition of 1854 is noted.

1852. Practical Lithographer. By Cyrus Mason. London.

12mo.

I have not seen this, but it is recorded in the Grolier Club Catalogue.

1854. The Rise and Progress of the Graphic Arts, including notices of illumination, wood-engraving, lithography, chromography and intagliography, elucidating the New Art of Chromoglyphotype, invented by John Donlevy. New York.

4to.

This interesting pamphlet deals primarily with a mechanical process, but it is not inappropiate to mention it here.

1854. Every Man His Own Printer | or | Lithography made Easy | being | an Essay upon Lithography in all its branches, showing | more particularly the advantages of the | "Patent Autographic Press" | Price Five Shillings | London . . . Liverpool . . . Manchester . . . Edinburgh.

Pp. viii+9 to 50+9 plates at the end, and frontispiece portrait of Senefelder. 7¼ in. by 10¾ in. There is also one illustration in the text.

This is a very good treatise and the illustrations excellent. Its primary object,

however, as mentioned on the title-page, is to advertise the "Patent Autographic Press" patented by Messrs. Waterlow and Sons.

1859. Second edition. Similar to above, excepting the imprint, which is London only.

1856. Lithozôgraphia; or, aquatinta stippled gradations produced upon drawings washed or painted on Stone. By Joseph Aresti. London.

8vo.

I have not seen a copy of this edition.

1857. Lithozôgraphia | or the | New Art | of Obtaining Aqua-Tinta | Effects upon Painted or | Washed Drawings on Stone | Illustrated | by | Joseph Aresti | Chromo-Lithographer to the Queen | Second Edition | London.

Pp. vi-16. $7\frac{1}{4}$ in. by 11 in.

The above is the lithographed title-page; there is also a long printed title.

It is well illustrated, and describes the processes of Senefelder, Englemann, Hancké, Hullmandel, Jobard, Knecht, and Lemercier.

(1860). Printing and its accessories: a comprehensive book of charges for guidance of letter-press and lithographic printers. London. By George Ruse and C. Straker.

8vo.

1867. Guide to Lithography. New edition. London. By C. Straker.

8vo.

I have not seen either of these.

Another title given for the last of the above is "Instructions in the Art of Lithography."

1876. The Grolier Club Catalogue notes the following: "International Exhibition at Philadelphia, 1876. New Method of reproducing Maps and Drawings . . . Charles Eckstein."

1877. The Literature of Printing | A | Catalogue | of the Library | illustrative of the History | and Art of Typography | Chalcography and | Lithography | of | Richard M. Hoe | London Privately Printed | at the Chiswick Press.

Pp. 149. $4\frac{1}{4}$ in. by 7 in.

This contains notices of a large number of books on lithography.

1878. The | Grammar of Lithography | a practical guide for | The Artist and Printer | in | Commercial & Artistic Lithography, & Chromo- | lithography, Zincography, Photo-lithography | and Lithographic Machine Printing | by W. D. Richmond | Edited and Revised | With an Introduction by the Editor of | "The Printing Times and Lithographer" | London.

Pp. xiii-254. $4\frac{3}{4}$ in. by $7\frac{1}{4}$ in A few illustrations in the text. Contains a Bibliography.

The editor in the Introduction says that he,

after rejecting more than one compilation, eventually selected a practical lithographer of unusual experience and ability in every department of the Art, Mr. W. D. Richmond, to prepare the present treatise. It is believed that his more than twenty-three years' experience, acquired under circumstances accorded to few, his facility for explaining in clear and simple language the various processes involved, and above all his thorough acquaintance with the *rationale*—the chemical and mechanical basis—of the art, have amply justified the selection, and that this "Grammar of Lithography" is undoubtedly the most useful and practical, as it certainly is the most full and complete, Hand-book of the kind that has yet made its appearance.

It passed through many editions, the second appearing in 1880, the sixth in 1886.

1885. Colour and Colour printing as applied to Lithography, by W. D. Richmond. London.

8vo.

This is by the same author and is mentioned by several authorities, but I have not seen a copy.

1883. The | Art of | Chromolithography | popularly explained | and | Illustrated by forty-four plates | shewing separate impressions of all the Stones employed | and all the progressive printings in combination | from the first colour to the finished picture | by | George Ashdown Audsley | . . . | London.

Pp. Preface + 24 + xliv Plates. 11¼ in. by 16 in.

The Plates were printed by "Lemercier & Cie," Paris, and lithographed by Gaulard.

The last plate shows twenty-two combined printings. The book is a beautiful specimen of Lithographic printing in gold and colours. The text is well written and instructive.

1896. Catalogue of | an Exhibition | Illustrative | of a Centenary of Ar- | tistic Lithography | 1796-1896 | (Device of the Club) | at The Grolier Club | Twenty-nine East Thirty-second Street, New York | March the Sixth to March the Twenty-eighth | MDCCCXCVI.

Pp. 73. 16mo.

Introduction by Mr. Louis Prang, also "An attempt at a Bibliography," and 198 exhibits, annotated. Also index of artists.

In the same year it was re-issued as No. 27 of the Club publications, size 6⅜ in. by 9 in. 400 copies on paper and 3 on vellum. The Catalogue was compiled by Mr. Frank Weitenkampf, Curator of the Print Department of the New York Public Library. This contains additional numbers 199 to 244 inclusive, 20 reproductions of important lithographs; and additional numbers in the Bibliography.

It is one of the most important books on lithography, the Bibliography being particularly useful.

1896. Mr. Whistler's Lithographs. The Catalogue compiled by Thomas R. Way. Frontispiece portrait of Mr. Whistler. London.

Pp. 42. $5\frac{1}{2}$ in. by 9 in.

This is the first edition; it has a prefatory note as follows:

The title-page was designed by Mr. Whistler. The frontispiece was drawn from a photograph supplied by Mr. Whistler, and has been worked on by him. This Edition is limited to 140 copies of which 125 are for sale.

It catalogues 130 lithographs.

1905. Mr. Whistler's Lithographs | (Butterfly Device) | The Catalogue | Compiled by | Thomas R. Way | Second Edition | 1905 | London . . . | New York . . .

Pp. 67. $5\frac{1}{2}$ in. by 9 in.

250 copies printed, of which 36 were reserved for the United States of America and 14 for presentation.

It catalogues 160 lithographs.

In 1910 Mr. Don C. Seitz published an interesting bibliography of writings by and about Whistler, in which many exhibition catalogues of Whistler's lithographs are noted.

1897. Etching, Engraving | and the other methods of | Printing Pictures | by | Hans W. Singer & | William Strang | with ten original plates by, and | four illustrations after, William Strang | London.

Pp. xiv-228. $6\frac{3}{4}$ in. by $8\frac{1}{2}$ in.

It contains a chapter on lithography and an important bibliography of 414 books relating to the various engraving processes.

1897. Lithography | by | Atherton Curtis | reprinted by permission of D. Appleton & Company | from "Some Masters of Lithography" | New York | Frederick Keppel & Co.

Pp. 12. $4\frac{3}{4}$ in. by 6 in.

An interesting little pamphlet.

1898. Lithography & | Lithographers | some Chapters in the | History of the Art | With Technical | remarks and sug- | gestions by Joseph | & Elizabeth Robins | Pennell. Together | with many Illus- | trations | London . . . New York.

Pp. xiii, 279. $10\frac{1}{2}$ in. by $13\frac{3}{4}$ in. Illustrated.

An edition de luxe was published on Japan paper.

Mr. Pennell is also the author of "The Modern Aspect of Artistic Lithography," hereinafter noted. In the Preface the authors say their sole reason for writing the book was because it amused them—the reader is more than amused, as it is a delightful volume from every standpoint excepting size; and the large size was necessary on account of the illustrations.

It contains:

Preface.

List of 154 illustrations.

Chapter I. The Cellini of Lithography.
II. Senefelder's Discovery.
III. The Birth of the Art in France.
IV. The Great Period in France.
V. Early English.
VI. The Renaissance in England and France.
VII. The Spread of the Art.
VIII. Technical and Critical Suggestions.

Index.

It also contains original lithographs by J. McNeill Whistler, A. Legros, W. Strang, C. H. Shannon, A. Lunois, J. McLure Hamilton, and T. R. Way, the one by Whistler being a characteristic portrait of Mr. Pennell.

It is the most beautifully illustrated of any English book on the subject, and the most complete.

1899. Color Lithography. Louis Prang. An address delivered by Mr. Prang at The Grolier Club, January 7th, 1897. Illustrated by lithographic prints in colour of the oriental porcelains in the Walters collection. Reprinted in "Transactions of The Grolier Club . . . Part III . . . New York . . . 1899."

1903. Practical | Lithography | by | Alfred Seymour | . . . | With frontispiece and thirty-three illustrations. | London . . . Toronto . . . New York.

Pp. ix-104. 5½ in. by 8½ in.

An excellent technical work.

1903. Representative | Art of our Time | with original . . . | Lithographs . . . | Edited by Charles Holme | London.

12 in. by 16½ in.

Section V. Lithography.

Contains an essay by Mr. Joseph Pennell, entitled "The Modern Aspect of Artistic Lithography," and four auto-lithographs by Steinlin, Henri Rivière (in colours), Frank Brangwyn, and H. H. La Thangue.

In 1904 eight of the parts were published in New York, Part II being the same as the above Section V of the English edition.

1904. Handbook | of | Lithography | A Practical Treatise for all who are | interested in the process | by | David Cumming | . . . | with illustrations and Coloured Plates | London.

Pp. xi-243. 5 in. by 7½ in.

The frontispiece is a portrait of Senefelder. There are a number of plates and many illustrations in the text.

An excellent technical treatise.

(1909.) A Catalogue of Mr. Shan- | non's Lithographs, with | prefatory note by Charles | Ricketts, and a Portrait | engraved by Charles Rick- | etts, after a Medal by Al- | phonse Legros. No date (1909?).

Pp. 32. $5\frac{3}{4}$ in. by 9 in.

Catalogues fifty-four lithographs, and gives short list of publications in which his lithographs have appeared.

1910. A Certain Phase of | Lithography | A Lecture | delivered at Lululaund, Bushey, Herts | on January 27, 1910 to a number | of Invited Artists | by | Sir Hubert von Herkomer | C.V.O., R.A., D.C.L., LL.D. | London.

Pp. v-39. $8\frac{3}{4}$ in. by $12\frac{1}{4}$ in. Frontispiece.

It describes a new method in the following sections: The Stone; Granulating; My Method of Work; Transfer of the Outline; My dark Ground; Laying on the Ground; The Scraping; The Etch; Washing-out and Rolling-up; The Printing; Re-sensitizing the Stone for further work; Conclusion.

This is a beautiful piece of bookmaking and an instructive lecture.

1911. The Invention of | Lithography | by | Alois Senefelder | Translated | from the original German by | J. W. Muller | New York . . . | . . . | 1911.

Pp. xii-229. $7\frac{3}{4}$ in. by $9\frac{7}{8}$ in. Coloured frontispiece, portrait-bust of Senefelder.

Translation of the Munich edition of 1821.

# CHAPTER X

## THE LITERATURE OF COLOURED PRINTS

1652. A Book of Drawing, Limning, Washing or Colouring of Maps and Prints.
1682 (?). Elisha Kirkall.
17— (?). Coloritto. J. C. Le Blon.
1756. L'art d'imprimer les tableaux. J. C. Le Blon.
1745. Venice Pictures. J. B. Jackson.
1754. An Essay on the Invention of Engraving in Chiaro Oscuro. . . . J. B. Jackson.
1807. Essay on Transparent Prints. Edward Orme.
1819-1822. Practical Hints on Decorative Printing. William Savage.
1900. Autobiographica. W. E. Vaughan.
1900. Eighteenth Century Coloured Prints. Julia Frankau.
1908. George Baxter (Colour Printer), His Life and Works. C. T. Courtney Lewis.
1911. The Picture Printer of the Nineteenth Century—George Baxter. C. T. Courtney Lewis.
1909. Colour Etching. Hugh Paton.
1910. Colour Printing and Colour Printers. R. M. Burch.
1911. Note on the Art of . . . Mezzotint Printing in Colours. A. C. D.

N 1652 the first English book was published, *with a title* relating to coloured prints. It was called "A Book of Drawing, Limning, Washing or Colouring of Maps and Prints." It is fully described, and the title-page is reproduced, in Chapter II, and the later editions are also mentioned, the title being eventually changed to "Albert Durer Revived, or a Book of Drawing, Limning, Washing or Colouring of Maps and Prints."

The first section relative to colouring prints is a short one, so it is quoted in full:

Of Washing Maps or Prints.

Washing Pictures is nothing else but the setting them out with colours, and for the effecting hereof you must be provided with a store of pensels, some smaller than other, Allum-water, Gum-water, Water made of Sope ashes, size, varnish, and store of good colours well prepared.

Then follow sections showing how to prepare and use these different waters, etc., giving the names of the colours and the way to make, mix, and use them. It may be imagined that many a good print was spoiled by following the directions given in this interesting book.

It winds up with the following suggestion:

Be patient, thou that seekest for this skill,
By grace and art, so mayst thou have thy will.

These sections relative to colouring prints and maps, are largely copied, word for word, from the second edition of Bate's "Mysteries of Nature and Art" (described in Chapter I hereof), 1635. The first edition (1634) also contains similar directions.

It is probable that many other books earlier than 1652 describe these processes of washing prints and maps with colours, but I know none with an earlier date than this, with a title referring to the subject.

Elisha Kirkall was a native of Sheffield; the dates of his birth and death are not definitely known, but Mr. Hind, in his "Short History of Engraving," surmises that they are 1682 and 1742 respectively, and he is probably correct. He also gives Kirkall's Christian name as Elisha.

London 1722
Received
One Guinea being the first Payment
for 12 Prints in Clair Obscuro,
which I Promise to deliver when
Finished on the Payment of one
Guinea more.
Witness my Hand E. Kirkall

Many earlier writers give his name as Edward, and the date of his birth as 1695, which cannot be correct, as one of his trade cards is dated 1707. Mrs. Frankau in "Eighteenth Century Colour Prints" (described later on in this chapter) says that he was the son of a locksmith and taught himself engraving on arms and metal-plates, married early, and ventured into London to seek his fortune. His trade-card, dated 1707, has his wife's name in addition to his own, and she seems to have assisted him in the business part of his life. He gave up engraving in relief and became an admirable mezzotinter. His mezzotints are printed in various colours, mostly in green, yellow, or brown. About this time he accidentally discovered that a copper-plate could be inked in two colours, and a picture produced by one printing from it. A beautiful engraving after Van Haysum, which he brought out in 1724, is printed in a light sepia, but has the sky and background in blue. All his later work is done in chiaroscuro. His work is a combination of etching and mezzotint on metal-plate with wood-blocks for printing over; the outlines and darker parts are engraved on copper, and the half-tones are put in as washes, from wood-blocks.

Mrs. Frankau is of the opinion that this overprinting coarsened and vulgarized his otherwise fine work. An interesting specimen of a receipt engraved in chiaroscuro is here reproduced. It shows the colour values of the original very well. It is printed in various shades of brown and is signed with a pen, but the date is blank, except the year, 1722, which is engraved.

The following is a very much reduced reproduction of the first page of "The Weekly Journal or Saturday's Post," No. 307, 12th September 1724, the four pages of the issue being numbered 1913-1916. On page 1915 is an advertisement of Kirkall's relative to the twelve prints covered by the receipt first mentioned.

(1913) No 307

THE
Weekly Journal
or
Saturday's-Post

With freshest Advices Foreign and Domestick.

SATURDAY, *September* 12, 1724.

The advertisement is shown below, nearly to scale. It is interesting to note that the date of the advertisement is two years later than the receipt, showing approximately how long it took him to complete the sets for subscribers.

In the same issue is a news item relative to the recapture of John Shephard "who broke out of Newgate after the Dead warrant came down for his execution."

Kirkall's invention, although based on that of Ugo da Carpi, was an important advance in the art of engraving in colours.

17—(?). Coloritto.

In 1719, as stated in Chapter XVI, Letters Patent were granted to James [Jakob] Christopher Le Blon for "a new method of multiplying of pictures . . . by a natural colleris with impression."

In 1731 appeared a tract by Cronin Mortimer in the Philosophical Transactions entitled "An account of Mr. James Chr. Le Blon's principles of Printing in imitation of Painting."

MR. KIRKALL's twelve Prints in CHIARO OSCURO, from the original Drawings of the beſt Italian Maſters, being now very near finiſhed, will be delivered by November next, at fartheſt, and the Subſcriptions for the ſame will be cloſed by the laſt Day of Michaelmas Term, after which Day the Sets will not be ſold for leſs than two Guineas and a half, except to Subſcribers, who only pay one Guinea down, and the other on the Delivery of the Prints.

Specimens and Propoſals may be ſeen at the following Places, where Subſcriptions are taken in. At the Author's in Wine-Office Court, Fleet-Street. At John's Coffee-Houſe in Swithin's-Alley, Cornhill. At Mr. Rowbotham's Toyſhop, in Pope's-Head Alley, Cornhill. At Mr. Wildey's Toyſhop, Paul's Church-Yard. Mr. Beard's, againſt St. Dunſtan's Church, Fleet-ſtreet. At Mr. Evendon's, Frame-Maker, in Leaden-Hall-ſtreet. Mr. Heuckin's, Print-Shop, in St. Martin's-Lane. Mr. Smith's, Print-Shop, near the Fountain-Tavern, Strand. Mr. Overton's, Print-Shop, Fleet-ſtreet. And at Mr. Fletcher's, Bookſeller, in Oxford.

Between 1723 and 1726, according to Mr. Hind (or in 1737, according to Mr. Maberly) appeared Le Blon's book, entitled "Coloritto" with the title-pages (shown on page 180) facing each other.

The text, as well as the title-page, is in English and French.

The book contains 27 pages of text (9 in. by $11\frac{3}{8}$ in.) with 7 additional pages of index, six plates showing the progress of printing a head in colours, and three showing palettes with the colours arranged on them, as a guide for their use.

The process described is the use of several plates engraved in mezzotint and

printed successively in the various colours, in some cases the colours being superimposed to make tints.

The reproduction shown on page 181 is the same head after the first and eighth printings, the first being a mezzotint engraved and printed in the ordinary way, the other the same head engraved and printed by the new process, in colours. Although a black and white reproduction does not show the result as satisfactorily as would a reproduction in colour, yet the colour values show very well, and the beauty of the printing is quite apparent.

Mrs. Frankau gives a most interesting chapter on Le Blon and his work. The

*COLORITTO*;

OR THE

Harmony of Colouring

IN

PAINTING:

Reduced to

MECHANICAL PRACTICE,

UNDER

*Eaſy Precepts*, and *Infallible Rules*;

Together with ſome

COLOURD FIGURES,

In order to render the ſaid PRECEPTS and RULES intelligible, not only to PAINTERS, but even to *all Lovers of* PAINTING.

By *J. C. le BLON.*

L'HARMONIE

DU COLORIS

DANS LA

PEINTURE;

REDUITE EN

PRATIQUE MECANIQUE

Et à des

*Regles Sures & Faciles*:

AVEC DES

FIGURES EN COULEUR.

Pour en faciliter l'Intelligence, non ſeulement aux PEINTRES, *mais à tous ceux qui aiment la Peinture.*

Par *J. C. le BLON.*

date of his arrival in England is given as 1720, which is probably an error, as his English patent was issued in 1719.

The formula of "Coloritto" is as follows:

There are only three primitive colours. By mixing these three in various proportions all the others and their various shades can be obtained. They can also be compounded so as to destroy each other and produce black. In order to procure engravings in colour it is therefore only necessary to engrave three plates for successive printings for each picture according to a previously prepared colour scheme or plan.

This is the formula for "three-colour" printing to-day.

Le Blon engraved many beautiful plates and his book marks a most important advance in the art of engraving in colour. In point of time he came earlier than Kirkall, but not in England, and therefore I have noted Kirkall first. Their methods were different, but the principles underlying their work were similar, in that successive impressions were made, to obtain the finished picture. It will be remembered that Kirkall used both metal-plates and wood-blocks for the same picture—Le Blon metal

plates alone; moreover Kirkall used various shades of the same colour, or different colours in the various parts of the picture, while Le Blon used different colours properly superimposed, his results being surprisingly beautiful.

Le Blon died in 1741. In 1756 another edition of "Coloritto" was published in Paris with the following title:

L'Art | d'imprimer | Les Tableaux | traité | D'après les Ecrits, les Opérations | & les Instructions verbales, | de J. C. Le Blon | A Paris . . . M.DCC.LVI.

It has about 200 pages ($4\frac{3}{4}$ in. by $7\frac{5}{8}$ in.) and 3 illustrations, one being a palette with the colours arranged thereon, one a plate of mezzotint tools, and a diagram

showing the direction of the lines to be followed in laying a mezzotint ground. It is in French and English, with a number of additional chapters or sections in French only. Another edition was published in 1768.

My copy of the 1756 edition contains the following manuscript note:

Un coquin de libraire vient de faire paroitre ce livre avec la date de 1768, mais c'est précisement la même édition que célle-ci, à la quelle il a mis un nouveau titre, il a poussé la friponnerie jusqu'à se faire donner une nouvelle approbation, comme si c'étoit une réimpression: il a même ajouté cet avis.

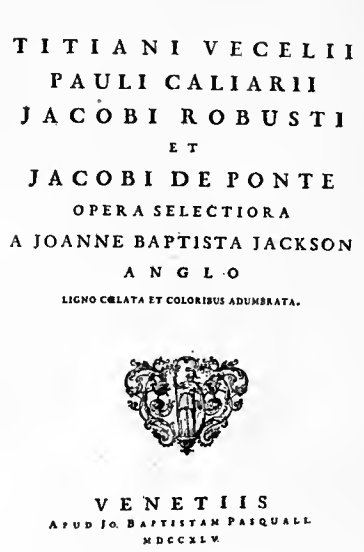
L'honneur singulier qu'a fait le Roi à l'art d'imprimer les tableaux, de vouloir qu'on imprimat son portrait sous les yeux mêmes de sa majesté selon les opérations du présent traité, le fait rechercher aujourd'hui plus que jamais par les Amateurs et par les Artistes.

Ce Traité, dans sa naissance, fut fixé à très peu d'exemplaires; ce qui vient d'engager

messieurs les commissaires anciennement nommés par Arrêt de Conseil, pour être dépositaires des secrets, suivre et perpetuer les opérations du dit Art, à en demander une seconde édition d'autant plus nécessaire qu'elle multip'liere les instructions destinées aux éleves qui auront en vue la perfection, encore à desirer en france.

1745. John Baptist Jackson.

Jackson was born in London in 1701 and died in Scotland in 1780. He started his artistic studies as a pupil of Kirkall, and at a very early age engraved some wood-cuts for books. When still quite young he went to Paris and became a pupil or assistant of Papillon. They quarrelled, and Papillon in his "Histoire de Gravure en Bois," ran Jackson down, calling him lazy, incompetent, and dishonest. None of these epithets was deserved. Jackson struggled for a long time against the powerful influence of Papillon, but finally, in 1731, he left Paris and went to Rome. He did not succeed in Rome, and from there went to Venice. Here (as Mrs. Frankau puts it) he was bitten with the colour-printing mania.


TITIANI VECELLII
PAULI CALIARII
JACOBI ROBUSTI
ET
JACOBI DE PONTE
OPERA SELECTIORA
A JOANNE BAPTISTA JACKSON
ANGLO
LIGNO CÆLATA ET COLORIBUS ADUMBRATA.

VENETIIS
APUD JO. BAPTISTAM PASQUALI
MDCCXLV.

In 1745 he published a set of seventeen large prints (19 in. by 27 in.) in colours, after Titian and others, with the title-page here shown.

In 1754 he returned to England and published a most interesting book of nineteen pages of text (about 8½ in. by 10½ in), including the title, with eight illustrations in colour.

The title-page is reproduced on page 183.

While he gives some credit to "Albert Durer, Hugo [*sic*] di Carpi, and others" for the work they have done in Chiaro Oscuro, he claims for himself a much greater measure. He mentions the fact that

From a Conviction of the Truth of what has been said, Mr. Frederick, Mr. Letheuilier, Mr. Smith, the English Consul at Venice, encouraged Mr. Jackson to undertake to engrave in Chiaro Oscuro, Blocks after the Most Capital Pictures of Titian, Tintoret, Giacomo Bassano, and Paul Veronese, which are to be found in Venice, and to this end procured him a subscription. In this work may be seen what engraving on wood will effectuate, and how truly the Spirit and Genius of every one of these celebrated Masters are preserved in the Prints.

The above refers to the seventeen large prints before mentioned. It might be noted in this connection that while the prints are 19 in. by 27 in., in some instances it is intended that three be joined together, making one large picture.

He then refers to Le Blon, as follows:

It is not improbable, that Gentlemen acquainted with Mr. Le Blond's [*sic*] Manner of Printing Engravings on Copper in Colour, may imagine it to be the same with this of Mr. Jackson, and that from the former he has borrowed the Design; but whoever will take the least pains to enquire into the difference, will find it impossible, that the cutting on Wood Blocks, and printing the Impressions in various Colours from them, can be done in the same way that is done with Copper Plates in the Mezzotinto or Fumo Manner. Every man who

knows anything of the nature of Engraving must be convinced, that those Mezzotinto Plates, of all others, are the most liable to wear out; that it is impossible for any two prints to be alike in their colours when taken off in that manner, and for this reason, because the delicate and exquisite finishings of the flesh, and the tender shadowings of all the Colours must be destroy'd; the very cleaning of the plates from one colour to lay on another is sufficient to ruin all the fine effect of the workmanship, and render it impossible to take off ten impressions without losing all the elegance of the Graving.

He then states that his discovery enables him to print an infinite number of impressions, so exactly alike "that the severest eye can scarcely perceive the least difference between them." He claims to have invented ten positive tints, whereas Hugo di Carpi only knew four, and finally he shows how his method can be used to manufacture wall papers. The eight illustrations are crude and almost ludicrous. One of them (by far the best) entitled "The Building and Vegetable," is reproduced on page 184 in its proper colour values. It is described as follows:

AN

# ESSAY

ON THE

## Invention of Engraving and Printing

IN

## CHIARO OSCURO,

AS PRACTISED

By ALBERT DURER, HUGO DI CARPI, &c.

AND

The Application of it to the Making PAPER HANGINGS of Taſte, Duration, and Elegance,

By Mr. JACKSON, of *Batterſea.*

Illuſtrated with PRINTS in proper Colours.

*Ceux qui ſont capable d' inventer ſont rares: ceux qui n'inventent point ſont en plus grand nombre, et par conſequent les plus forts.*

PASCAL.

*LONDON:*

Printed for A. MILLAR, in the *Strand*; S. BAKER, in *York-Street, Covent-Garden*; J. WHISTON and B. WHITE; and L. DAVIS, in *Fleet-Street*. MDCCLIV.

(Price Two Shillings and Six-pence.)

This Print gives a faint idea of what is to be done in colours, with respect to buildings and vegetables in this manner: The Ruins of Rome, Athens, Palmyra, or Egypt may be printed, and Landscapes of any kind after the best Masters in any size, and the ground of the paper done of one colour. This, as has been said in the essay, will make a lasting and genteel furniture, as all the colouring is done in oil, and not subject to fly off, as in Papers finished in Water Colours.

Compare the two reproductions—Le Blon's and Jackson's—one is a work of art, the other, alas, can hardly be called "genteel," and the paper is nearly always stained from the oil in the ink, so that the prints cannot be said to be lasting.

Jackson, however, made some splendid prints in chiaro oscuro, fine in their bold

drawing and colouring, and deserves great credit for his efforts, put forth under adverse and trying circumstances.

1807. An | Essay | on | Transparent Prints | and on | Transparencies in General. By Edmund Orme.

This book hardly deserves to be placed in this chapter, as the method described is not for printing in colours, but colouring prints by hand and making them transparent with a patent varnish. The prints illustrating it are aquatints and stipple engravings, which are intended to be treated in this manner. The illustrations are well engraved, and those treated with the varnish are interesting and, in some cases, beautiful. I have never seen two copies exactly alike. The first illustration in the book is "The Imperial Crown of State," drawn by the author and engraved by J. Swaine. In one copy in my collection the crown is uncoloured, in another it is beautifully coloured, and when looked at as a transparency, the velvet cap and jewels show up with extraordinary brilliancy. Another of a fireplace containing burning coals and one of a cat's head are really fine. The size of the book is 10½ in. by 14½ in. It is written in English and French (on opposite pages) but the two title-pages, one engraved, and the other printed, are in English only. The engraved one is reproduced on page 185.

Size, about 10⅜ in. by 14½ in.

1819-1822. Practical Hints | on | Decorative Printing | with | Illustrations | engraved on wood | and | Printed in Colours at the type press | by William Savage.

This book was published in two parts in 1819 and 1822 respectively, which together form a volume of vi-118 pages (8¾ in. by 10¾ in.) with additional unnumbered pages of preface, list of subscribers, and index. It contains chapters on printing materials, press work, printing in colours, and an interesting introductory sketch of the progress of the art. There are a number of illustrations in the text, and as separate plates. Those in chiaroscuro are well done, but the others are crude, though interesting. One is printed from twenty-nine separate blocks. The number of copies issued, I believe, was small, and the price to subscribers high; being £5 5*s.* for the ordinary edition and £10 10*s.* for the one on large paper. Mr. C. J. Courtney Lewis, on page 358 of his work on George Baxter hereinafter noted, says that William Savage's daughter claims, in a letter to the "Daily News" (London, 9th December 1856) that Baxter did not give proper credit to her father for the revival, introduction, and improvement of the beautiful art of printing in colours in England. The book is well worth reading in connection with the study of the progress of the art of colour-printing, and is of considerable importance. It describes the art of colour-printing from wood-engravings on an ordinary type press with great minuteness, and the author had to overcome many technical and other difficulties to produce the numerous plates with which it is illustrated.

The book is quite scarce. I hunted for over a year, and finally discovered (and secured) a copy in Munich.

Many books on colour printing were published after Savage, such as "The Principles and Practice of Colour Printing, Stated and Explained," London, 1881, 12mo., p. 174, fifty plates, by Frederick Noble; "A Few Hints on Colour and Printing in Colour," London, 1872, 12mo., by P. B. Watt, etc., but they relate to the art of printing rather than the literature of engraving, so they are omitted, excepting a very important work by R. M. Burch published in 1910 and hereinafter noted.

1900. Autobiographica, | with a gossip on the art of | Printing in Colours | by the late | W. E. Vaughan.

This is a privately printed book of 32 pages (11¼ in. by 13¼ in.). It was begun by the late W. E. Vaughan, the well-known print-dealer of Brighton. It was not finished, but is a most interesting contribution to the literature of colour-prints. A postscript by his son A. Vaughan is as follows:

The death of my father frustrated his intention of printing with leisurely care and consideration, a work upon colour-prints commensurate with his knowledge and experience of the subject. I have merely been able to gather his notes, to which a limited circulation is now given in print. They will at least afford a glimpse of certain characteristic features of his mind, as an earnest student and theorist, as well as a man of business of indomitable energy. His career deserves remembrance and record, as that of an individual who achieved success in opposition to the greatest difficulties, and has left an example for others to imitate.

There are five illustrations in colour, being facsimiles of the following prints:

"The Tamborine," C. White Sc.

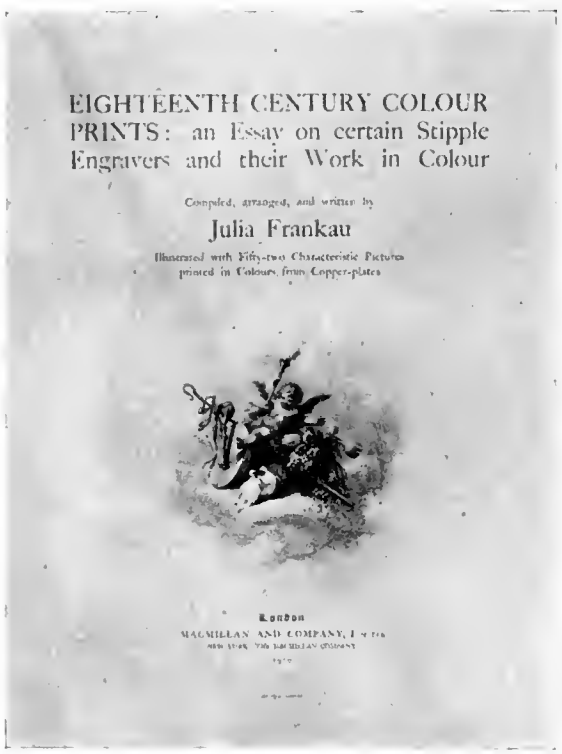
"The Tincling Cymbal," C. White Sc.

"Society in Solitude," J. R. Smith Delint.

"A Snake in the Grass," Engraved by J. R. Smith after Sir Joshua Reynolds.

"The Weary Sportsman," W. Bond Sculpt. after G. Morland.

The volume is quite rare. I have never seen but one copy.


EIGHTEENTH CENTURY COLOUR PRINTS: an Essay on certain Stipple Engravers and their Work in Colour

Compiled, arranged, and written by

Julia Frankau

Illustrated with Fifty-two Characteristic Pictures printed in Colours from Copper-plates

London

MACMILLAN AND COMPANY, LIMITED

1900. Eighteenth Century Colour | Prints: an Essay on certain Stipple | Engravers, and their Work in Colour | Compiled arranged and written by | Julia Frankau.

This sumptuous volume of 132 pages of text (13 in. by 17 in.) was first published in two forms. One with all the 52 plates in colour, printed in exact imitation of the fine originals, the other with nearly all the plates in monochrome. A second edition was published in 1906, with xxiii-307 pages ($5\frac{3}{4}$ in. by $8\frac{3}{4}$ in.), containing all the text but no illustrations.

The title-page of the first edition is here reproduced. The fortunate owner of this edition with the coloured plates has in it a beautiful collection of engravings printed in colour, as each plate is engraved on copper, and printed in the same manner as the originals. The book has been criticized, because these copies are so like the originals that they are likely to deceive.

The second edition is indispensable as a book of reference and study for the collector of coloured prints, the first edition being too large to read comfortably.

I personally prefer prints in black and white, but coloured prints are certainly

beautiful, and the book is so full of charm that the reader is sure to be almost, if not quite, converted to Mrs. Frankau's creed.

The author gives an exhaustive history of the printing of engravings in colour, interesting notes on books and artists, and hints of the greatest value to collectors.

She traces the eighteenth-century art of stipple-engraving from the old dotted prints (la manière criblée) of the fifteenth century (specimens of which are here shown), through Giulio Campagnola, the first engraver in stipple, Jan Lutma (a specimen of his engraving—Opus Mallei—being also reproduced), and others, until she reaches Bartolozzi and Ryland—the Princes of the Art, stopping by the way to give to the distinguished amateur Comte de Caylus the credit for first suggesting the printing of stipple engravings in colour.

She tells the romances of Ugo da Carpi, John B. Jackson, and William Wynne Ryland, in a most delightful manner, and her book is of interest not only to the collector, but to the general reader as well.

In 1902 Mrs. Frankau published a sumptuous catalogue of the engravings by John Raphael Smith, and in 1904 another of the engravings by William and James Ward, both being accompanied by portfolios of prints, many of them being printed

in colour. These are more fully noted in the chapter on mezzotints and that dealing with catalogues of works of particular artists. They, with the portfolios, are even more sumptuous than the earlier work just described.

1908. George Baxter | (Colour Printer) | His Life and Work. | A Manual for Collectors | by | C. T. Courtney Lewis.

Pp. xviii-276. 5 in. by $7\frac{5}{8}$ in.

The patents issued to Baxter are commented on in another chapter. Although the earlier one is dated October 23, 1835, the first book about Baxter of any importance, with a catalogue of his works, was not published until 1908. It is exhaustive, well and copiously illustrated, and indispensable to the collector of Baxter Prints. A specimen of his work is here shown, also one by Le Blond, one of his licensees. The latter is very interesting as it shows the Royal Family at Windsor Castle in 1850. The Queen and the Prince Consort are seen in the window, and the late King Edwad VII, dressed as a sailor, with his brother and sisters, on the path in the foreground. The colour values do not show up very well in these reproductions, but they show the type of picture which Baxter and his licensees printed in such large numbers.

1911. The Picture Printer | of the Nineteenth | Century | George Baxter | 1804-1867 by | C. T. Courtney Lewis.

Although dated 1911, this book was published in December 1910.

Pp. xxvi-363. 7 in. by $9\frac{1}{2}$ in.

This may be considered a second edition of the volume last described, but it contains much additional new matter and different illustrations, many in colour. Like the former it is a charming and comprehensive book, and such as could only have been written by one who loves his subject.

The reproductions of advertisements and prospectuses at the end are of unusual interest.

It is indispensable to a collector of Baxter Prints and of great value to all interested in any kind of coloured prints, and the subject of printing in colours.

1909. Colour Etching | A Practical Treatise | by | Hugh Paton.

Pp. 23. 6 in. by 9 in.

This is a useful little book written as a supplement to Mr. Paton's larger book entitled "Etching, Drypoint, Mezzotint," appearing as a chapter in the second edition, and then reprinted as a separate volume in 1909. It describes the technical processes of printing etchings in colour.

1910. Colour Printing | and | Colour Printers | by R. M. Burch, | with a chapter on modern | processes by W. Gamble.

Pp. xviii-281. $6\frac{5}{8}$ in. by $9\frac{1}{2}$ in.

This attractive and well illustrated book contains a very complete and interesting account of the development of colour-printing from the earliest times to the present, as well as descriptions of processes, biographical sketches of artists, etc. The illustrations are mostly in colour, some being copies of rare prints, including several in chiaroscuro. The history of the art and the biographical notes are particularly interesting and valuable, and the book as a whole is an important contribution to the literature of coloured prints.

(1911.) A Note on the Art | of Mezzotint | and | Mezzotint Printing | in Colours.] No date. By A. C. D.

This is described at the end of Chapter VII. It is an interesting little volume, privately printed.

Pp. 15, unnumbered. $5\frac{1}{8}$ in. by $7\frac{5}{8}$ in.

Many books not mentioned in this chapter, in fact nearly all books relating to engraving, contain more or less important chapters or sections on the colour-prints and the technical processes followed in their production, but those I have described herein are the only books in the English language I know of, devoted mainly or exclusively to the subject.

It might be well to mention one more book, as, while it says little about coloured prints, the only plates therein show successive printings in Le Blon's manner; it is described in Chapter VI and entitled "A Course of Lectures on Drawing, Painting and Engraving, Considered as Branches of Elegant Education." By W. M. Craig. London 1821.

The five plates show a head, in the following printings.

Plate I. First Shadow.
II. Second Shadow.
III. First, Second, and Third Shadows.
IV. Gray and red tints.
V. Local Colours and Finishing.

The completed picture is beautifully printed.

# CHAPTER XI

## BOOKS ABOUT PORTRAITS

A few early books of Portraits.
Books about Portraits described in other chapters.

1748. Catalogue of English Heads. Joseph Ames.
1769. Biographical History of England. Rev. James Granger.
1774. Supplement.
1775. Second Edition.
1779. Third Edition.
1804-6. Fourth Edition. (Portraits by Richardson and others.)
1806. Continuation. Rev. Mark Noble.
1824. Fifth Edition. [James Caulfield.] (Portraits by Richardson and others.)
1793. Catalogue of Engraved British Portraits. Henry Bromley.
1813. Amateur's Pocket Companion. J. M. Flindall.
1814. Calcographiana. James Caulfield.
1824. Shakspeare Portraits. James Boaden.
1826. Biographical Sketches of British Characters. Wm. Miller.
1827. Shakspeare Portraits. Abraham Wivell.
1830 (?). Catalogue of Engraved Portraits. Edward Evans.
1853 (?). Second Volume. A. E. Evans and Sons.
1866. Gossip about Portraits. Walter F. Tiffin.
1871. The Tosti Engravings—Portraits. Boston Public Library.
1872. Engraved Portraiture of the Sixteenth Century. Sir William Stirling-Maxwell.
1874. Engraved Works of Sir Joshua Reynolds. Edward Hamilton.
Other similar Catalogues as follows:
1794. W. Richardson.
1811. In Gentleman's Magazine.
1825. Edmund Wheatley.
1857. William Cotton.
1911. Messrs. Leggatt Brothers.
1874. Collection of James Anderson Rose.
1894. Two additional volumes.
1875. Best Portraits in Engraving. Charles Sumner. (First Edition.)
Later Editions.
1875. Manuel de l'Amateur d'Illustrations, Gravures et Portraits. M. J. Sieurin.
1880. Engraved Portraits of Washington. W. S. Baker.
1883. English Portraits in Mezzotint. Walter F. Tiffin.
1883. Catalogue of Engraved Portraits. John Russell Smith.
1884. British Mezzotinto Portraits. John Chaloner Smith.

1888. Unpublished Washington Portraits. Charles W. Darling.
1891. Portraits, etc., after Gainsborough and Romney. Henry Percy Horne.
1892. Portraits of Benjamin Franklin. Boston Public Library.
1894. Portraits of Queen Elizabeth. Freeman O'Donoghue.
1895. Engraved National Portraits (National Art Library). Julian Marshall.
1896. Portraiture of the American Revolutionary War. William Loring Andrews.
1898. Catalogue of Engraved Portraits. Francis Harvey.
1899. A Trio of Eighteenth Century French Engravers in Miniature. William Loring Andrews.
1900. Catalogue of Engraved Portraits. Walter V. Daniell.
1901. Index to American Portraits. Bunford Samuel.
1902. English Mezzotint Portraits. Burlington Fine Arts Club.
1903. Catalogue of Engraved Portraits. Myers and Co.
1904. Portraits of Nathaniel Hawthorne. Frank Weitenkampf.
1904. Engraved Portraits of Washington (Grolier Club). Charles Henry Hart.
1905. Emma, Lady Hamilton. J. T. Herbert Baily.
1905. Collectanea Napoleonica (A. M. Broadley Collection). Walter V. Daniell.
1905. Early Engraving and Engravers in England. (Sir) Sidney Colvin. (Portrait Catalogue by A. M. Hind.)
1906. British Portrait Painters and Engravers. Eighteenth Century. Edmund Gosse.
1906. Portraits of Benjamin Franklin. Frank Weitenkampf.
1906. A.L.A. Portrait Index (Library of Congress). William Coolidge Lane and Nina E. Browne.
1907. American Engravers upon Copper and Steel. David McNeely Stauffer.
1907. Portraits by Paul Helleu. Frederick Wedmore.
1908. Portraits of Milton. Dr. Williamson and C. Sayle.
1908. Napoleon. Illustrated with Prints. J. T. Herbert Baily.
1908. Catalogue of Engraved British Portraits (British Museum Collection). Freeman O'Donoghue.
1910. Vol. II.
1910. French Portrait Engraving. Ralph Thomas.
1911. Lady Hamilton. Julia Frankau.
Recent Catalogues of Printsellers.

BOOKS containing Portraits, as will be seen from the foregoing list, are not described in this chapter, but only those which refer to the Art of Portrait-engraving, or which contain check lists or catalogues of portraits, and excluding most of those described in other chapters.

It may not be out of place, however, to mention briefly a few important books of portraits which are of peculiar value to the collector on account of their rarity or artistic beauty, even though they do not fall within the scope of this volume.

First of all is the Baziliωlogia, which I have fully mentioned in Chapter XIII; then come the following, which are briefly described in the order of their issue:

1620. Herωologia | Anglica | Hoc Est | Clarissi-Morvm | et Doctissimorvm | Aliqovt Anglorvm | qvi florvervnt AB Anno | Cristi. M.D. vsq. AD | Presentem Annvm | M.D. CXX | . . .

Engraved title-page, 64 portraits and two tombs with effigies. They are engraved by one or more of the Passe family, but the only one signed by the engraver is that of Robert Dudley, Earl of Leicester, which is signed WP (William van de Passe). $7\frac{3}{8}$ in. by $11\frac{1}{2}$ in. The publisher was Compton Holland, and it is very rare. The plates are well engraved; that of Queen Elizabeth's tomb unfortunately is often missing.

1735. The | Kit-Cat Club | done | From the original Paintings | of | Sr. Godfrey Kneller | By Mr. Faber | 1735 | Sold by J. Tonson in the Strand & J. Faber at the Golden Head in Bloomsbury Square.

Title-page engraved in Mezzotint, Dedication engraved in line, and 47 mezzotint plates, 46 of which are single portraits and 1 double plate with two portraits. 11 in. by $17\frac{3}{8}$ in.

This is a fine series and complete sets are scarce.

The same portraits were engraved on a smaller scale in stipple in 1821.

1756. The | Heads | of | Illustrious Persons | of | Great Britain | on one Hundred and Eight Copper Plates | Engraved by | Mr. Houbraken, and Mr. Vertue | with their | Lives and Characters | by | Thomas Birch, D.D. | Secretary to the Royal Society | London | Printed for John Knapton in Ludgate-Street.

This is a magnificent series, $14\frac{3}{8}$ in. by $20\frac{3}{4}$ in.

1792. Imitations of Original Drawings by Hans Holbein, in the Collection of his Majesty, for the portraits of illustrious persons of the Court of Henry VIII. With biographical tracts. London (John Chamberlaine).

2 vols. Folio. 83 plates.

This beautiful series was engraved by Bartolozzi in stipple and printed in colours.

Other editions and copies were published later.

(1811.) Portraits of Characters illustrious in British History. From the beginning of the reign of Henry the Eighth to the end of the Reign of James Second. Engraved in Mezzotinto by Richard Earlom and Charles Turner from Original Pictures, Miniatures &c. London. [No date.]

4to.

1816. Woodburn's Gallery of Rare Portraits, consisting of Original Plates by Cecil, Delaram, Droeshout, Elstracke, Faithorne, Loggan, Pass, Payne, Vertue, Vandergucht, White, &c. With fac-simile copies from the Rarest and most Curious Portraits. Illustrative of Granger's Biographical History of England, Clarendon's History of the Rebellion, Burnet's History of his own time, Pennant's London, &c. Containing one hundred Portraits of Persons celebrated for their Diplomatic Services, Military or Naval Achievements, Literary Acquirements, Eccentric Habits, or some peculiar feature in their lives, deserving notice of the

Historian and Biographer, particularly the very extraordinary and unique Equestrian Set of Plates in the Illustrated Clarendon, belonging to the Right Hon. Earl Spencer. London, 1816.

2 vols. Folio.

There are many other publications interesting as *portraits*, though not as *engravings*, such as Lodge's Portraits of Illustrious Personages, but I will not take the space to describe them. The best list of books of portraits I know of, is Part VIII of the Mitchell Catalogue compiled by Mr. Henkels and described in Chapter XIII hereof. It mentions 715 books of, or about, Portraits.

The following chapters describe important books which might properly be included here as well as in the said chapters respectively, but most of these books have been omitted to save repetition.

Chapter VII. Engraving in mezzotint.

This contains books with lists of portraits engraved by Charles Turner, Samuel Cousins, Samuel W. Reynolds, Valentine Green, Elizabeth Judkins, and the Watsons; also the monumental work on British Portraits by Mr. Chaloner Smith, which, however, is also briefly described herein.

Chapter XII. Private collections.

Various books about portraits are mentioned in this chapter, and particular attention is called to the importance of several of these catalogues.

Chapter XIII. Sale catalogues.

These are all important; many of them contain lists which are not duplicated in any other books. Note particularly the Mitchell collection.

Chapter XIV. Catalogues of prints by or after various artists.

Several of these contain important lists of portraits.

Chapter XV. French engraving.

Several books herein relate to portraits.

Chapter XVII. Letters patent.

Some of the letters patent mentioned herein relate to exclusive rights to publish certain portraits.

Chapter XIX. Publications of clubs and societies.

A number of the books herein relate to portraits, some of them containing lists not found elsewhere. Particular attention is invited to "The Grolier Club Catalogue of Washington Portraits," which, however, is also mentioned in this chapter.

Chapter XX. Publications of libraries and museums.

Several of these are important from the standpoint of Portraits.

Some of the other chapters not enumerated above contain books which relate to portraits, but they are not of sufficient importance to mention here.

The lists of portraits engraved by Dürer, Rembrandt, Van Dyck, and other old masters are found in the catalogues of their works, and are not specifically mentioned herein.

1748. A | Catalogue | of | English Heads: | or an | account | of about | Two Thousand Prints | Describing what is peculiar on each; | as | The Name, Title, or Office of the Person | The Habit, Posture, Age, or Time when done. | The Name of the *Painter*, *Graver*, *Scraper*, &c. | and | Some remarkable Particulars relating to | their Lives. | By | Joseph Ames, F.R.S. | and Secretary to the Society of Antiquaries| London | Printed by W. Faden | For the Editor, and sold by J. Robinson, at the | Golden Lion in Ludgate-Street.

Pp. 2 unnumbered + 182. $4\frac{3}{4}$ in. by 8 in.

The brief Preface is as follows:

This first attempt to describe the Prints of English Heads will meet, I hope, the Favour of the curious; as here they may find several Particulars not unworthy their Notice, besides others, very considerable; to know the Time of the Birth, Death, and most memorable Actions of many Persons, not to be found in any other Records, alone must recommend its usefulness to Gentlemen, Historians, Painters, Engravers, and all Lovers of the Antiquities of this Nation. The Method is not yet so good as it might be; I have chosen the Alphabetical to each of these ten Volumes, being they are one Person's entire Collection. These are not always found out by the Name, but often by the Title, or Office, so when you cannot find the Head you want by one Appellation, look for another. In this Catalogue I call those English, who, though born elsewhere, have been nationaliz'd, or have enjoy'd some Place of Dignity, or Office, in the British Government.

This is interesting as the first English catalogue of engraved portraits, and though poorly arranged, the descriptions are quite full.

1769. A | Biographical History | of | England | from | Egbert the Great to the Revolution | consisting of | Characters disposed in different Classes, and | adapted to a Methodical Catalogue of Engraved | British Heads. | Intended as | an Essay towards reducing our Biography to System, | and a Help to the Knowledge of Portraits| interspersed with | Variety of Anecdotes, and Memoirs of a great Number of Persons,| not to be found in any other Biographical Work | with a Preface showing the Utility of a Collection of Engraved Portraits | to supply the Defect, and answer the various purposes of Medals. | By the Rev. J. Granger, Vicar of Shiplake, in Oxfordshire| . . . | London.

2 vols. each in 2 parts, and a supplement dated 1774, making 5 vols. in all.

Vol. i contains portrait of "The Rev$^{d}$ Mr. James Granger."

The title to the supplement is as follows:

1774. A | Supplement | consisting of | Corrections and large Additions | to a | Biographical History of England | Referred to their proper Places in that Work | to which | Besides an Index to the Additional Characters | are subjoined | Exact Emendations and Improvements of the Index | to the former Volumes |

and a | List of Curious Portraits of Eminent Persons | not yet engraved | communicated, by the Honourable Horace Walpole, to the Author | James Granger | Vicar of Shiplake in Oxfordshire | London | . . . | 1774.

Vol. I (Part I), pp. title + 22 unnumbered + 280. $7\frac{1}{8}$ in. by $9\frac{1}{8}$ in.
Vol. I (Part II), pp. 281 to 580.
Vol. II (Part I), 1 page errata + 303.
Vol. II (Part II), 305 to 567 + 48 unnumbered pages of Index, etc.
Supplement, title + 3 unnumbered + 587.
At the end of vol. ii, Part II, is the following *Advertisement*:

The Author, who exposes this his first work to the eye of the public, with the same diffidence and awe with which he first ascended the pulpit is, however, not without hope that it may meet with approbation. If it should, he may be thereby encouraged to exceed the usual period of our histories, and carry it down to the present reign.

1775. Second edition. 4 vols. 8vo.

1779. Third edition. 4 vols. 8vo.

1804-6. Fourth edition with upwards of 600 engraved portraits by Richardson and others.

An Edition with the portraits is fully described later.

1806. A | Biographical History | of | England | from | The Revolution to the end of | George I's Reign | being a continuation of The Rev. J. Granger's Work | consisting of | Characters Disposed in Different Classes | and adapted to a Methodical Catalogue | of Engraved British Heads | Interspersed with a variety of | Anecdotes and Memoirs of a great number | of persons | not to be found in any other Biographical Work | The Materials being supplied by the Manuscripts left by Mr. Granger | and the Collections of the Editor | The Rev. Mark Noble | . . . | London.

3 vols. $5\frac{3}{8}$ in. by $8\frac{5}{8}$ in.
Vol. I, pp. viii-406.
Vol. II, pp. 434.
Vol. III, pp. 523.
Each volume has its own index.

1824. In this year a fifth edition was published with upwards of 400 additional lives. [By James Caulfield.]

It consists of six volumes illustrated with the Richardson and other portraits, engraved mostly after rare originals, for the purpose of illustrating Granger.

Vol. I, pp. xxvii-364. $5\frac{1}{4}$ in. by $8\frac{1}{2}$ in.
Vol. II, pp. 387.
Vol III, pp. 367.
Vol. IV, pp. 256.

Vol. V, pp. 404.

Vol. VI, pp. 281, of which 189 to 281 are General Index. The advertisement to this edition is quoted here as it is of considerable interest:

In the year 1790, when the late Mr. William Richardson first projected his publication of a series of Portraits to illustrate Granger's "Biographical History of England," it was his intention to bring out an enlarged and improved edition of the work itself. For that purpose he had several copies of the Editions of 1775 and 1779 interleaved with blank paper, which he forwarded to the most distinguished Collectors of English Portraits, requesting their assistance in the undertaking, by giving him information of such Portraits as had escaped the Author's notice, which might happen to be in their own possession, or have come within their knowledge. Among others to whom these interleaved copies were sent, was David Dalrymple, Lord Hailes, of New Hailes near Edinburgh; the Honourable Horace Walpole, afterwards Earl of Orford; Sir James Winter Lake, bart.; James Bindley, Esq., first commissioner, of the Stamp Office; and Benjamin Way, Esq. of Denham Court, near Uxbridge. All of these gentlemen (since deceased) most liberally furnished Mr. Richardson with accounts of such heads as had escaped Mr. Granger's notice, during his laborious research; and among others of the greatest rarity, was that of John Felton, who stabbed the Duke of Buckingham at Portsmouth, a small quarto print in Glover's style of engraving, but without any artist's name affixed to it; and a fine head of Sir Henry Englefield, bart., a half-sheet print by W. Faithorne, which was bought at the sale of Sir James Winter Lake's portraits, by Sir Mark Masterman Sykes, at the high price of Seventy Guineas. This was the greatest sum ever known to be given for a single print [?] until the sale of the late Mr. Bindley's collection, in which the portrait of Barbara Villers, Duchess of Cleveland, by Faithorne, sold for Seventy-eight pounds: but this has very lately been surpassed in price, by the portraits of James the First, and his Queen, Anne of Denmark, by Renold Elstrake, in one plate, which was purchased by Mrs. Sutherland, of Gower-Street, Bedford-Square, for eighty guineas, to add to the almost invaluable illustrated copy of Clarendon's "History of the Rebellion" collected at an expense of nearly ten thousand pounds, by the late Alexander Hendras Sutherland, Esq. Previously to the publication of the first edition of this work in 1762, five shillings was considered a liberal price by collectors for any English portrait; and the late Lord Orford, Sir William Musgrave, and Richard Bull, Esq. have declared to several persons still living, that the most valuable prints in their collections were purchased by them at, or under, that sum. But on the appearance of Mr. Granger's work, the rage to illustrate it with portraits was so prevalent, that scarcely a copy of a book ornamented with portraits could be found in an unmutilated state: and books of this description rose in price to five times their original value. Holland's "Heroologia," Anderson's "Genealogical History of the House of Yvery," Dugdale's "Origines Juridicales," Birch's "Lives of Illustrious Persons," Rapin's and Larrey's "History of England," Collins's "History of the Noble Houses of Vere and Cavendish," Smith's "History of Virginia," Clarke's and Lupton's "Lives of Eminent Divines," Knight's "Lives of Erasmus and Dean Colet," and all works of similar description, have been freely plundered for the sake of their attractive embellishments. The present edition of the "Biographical History" which has been announced for publication upwards of twelve years, contains more than four hundred additional characters, besides the notice of many hundred portraits, unknown to the learned and ingenious Author.

This is the last edition of Granger, but the plates are worn and not so good of course as in the 1804-6 edition.

Many portraits have been engraved for the purpose of illustrating Granger, in addition to the Richardson series, and I accidentally found in a book of prospectuses in the British Museum recently a circular dated 31st May 1841, issued by "The Granger Society for the publication of Ancient Portraits and Family Pictures." They had published one item, viz.: Queen Mary and Philip the Second of Spain, and were preparing to publish others.

No one has been the innocent cause of more desecration, than the Rev. Author of this most interesting work, and as is well known his name has become eradicably associated with the extra-illustration of books.

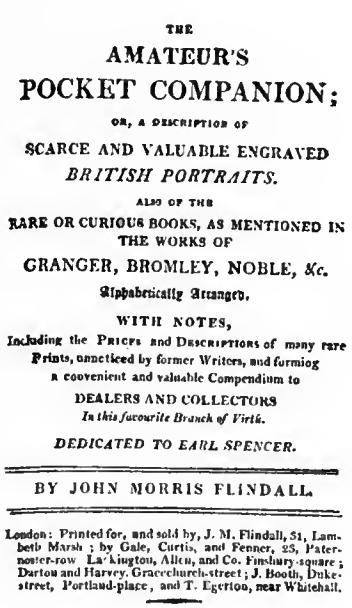
1793. A | Catalogue | of | Engraved British Portraits. | From Egbert the Great to the Present Time. | . . . | With an Appendix | containing | the Portraits of such Foreigners as . . . | . . . | may claim a place in the British Series | Methodically disposed in Classes, and interspersed with a number of Notices Biographical and | Genealogical, never before published | By Henry Bromley. | London | . . .

Pp. xiv+1 to 458 (Catalogue), 459 to 474 (Supplement), 475 (Miscellanea), 476, 477 (Amplifications and Corrections), 478, 479 (Oil Paintings not engraved), also pp. 1 to 53 (Appendix, Foreigners), 54 to 56 (Addenda, Foreigners). $8\frac{5}{8}$ in. by $10\frac{3}{4}$ in.

Also complete index with pages unnumbered.

This is still a useful catalogue, but the descriptions are so short that it is often difficult to identify portraits without other help.

It is not at all rare, and should be in every library on the subject of engraving.



THE
AMATEUR'S
POCKET COMPANION;
OR, A DESCRIPTION OF
SCARCE AND VALUABLE ENGRAVED
*BRITISH PORTRAITS.*
ALSO OF THE
RARE OR CURIOUS BOOKS, AS MENTIONED IN
THE WORKS OF
GRANGER, BROMLEY, NOBLE, &c.
Alphabetically Arranged.
WITH NOTES,
Including the Prices and Descriptions of many rare
Prints, unnoticed by former Writers, and forming
a convenient and valuable Compendium to
DEALERS AND COLLECTORS
*In this favourite Branch of Virtù.*
*DEDICATED TO EARL SPENCER.*
BY JOHN MORRIS FLINDALL.
London: Printed for, and sold by, J. M. Flindall, 51, Lambeth Marsh; by Gale, Curtis, and Fenner, 23, Paternoster-row; Lackington, Allen, and Co. Finsbury-square; Darton and Harvey, Gracechurch-street; J. Booth, Duke-street, Portland-place, and T. Egerton, near Whitehall.
1813.

1813. The | Amateur's | Pocket Companion | or a description of | Scarce and Valuable Engraved | British Portraits | also of the | Rare or Curious Books, as mentioned in | the Works of | Granger, Bromley, Noble, &c. | Alphabetically arranged | with notes | Including the Prices and Descriptions of many rare | Prints, unnoticed by former Writers, and forming | a convenient and valuable Compendium to | Dealers and Collectors | In this favourite Branch of Virtú | Dedicated to Earl Spencer | By John Morris Flindall.| London.

Pp. x+11 to 141. $3\frac{3}{4}$ in. by $5\frac{3}{4}$ in. This is the size of my copy, which is somewhat cut down. Originally it was probably 4 in. by 6 in.

The title-page is here reproduced.

It has a second title-page at page 99 after an index and with an additional preface, which seems to indicate that an earlier edition was issued, but I can find no trace of it. Its principal merits are its scarcity and convenient size.

1814. Calcographiana: | The | Printsellers Chronicle | and | Collectors Guide | to the | knowledge and Value | of | Engraved British Portraits | by | James Caulfield | London.

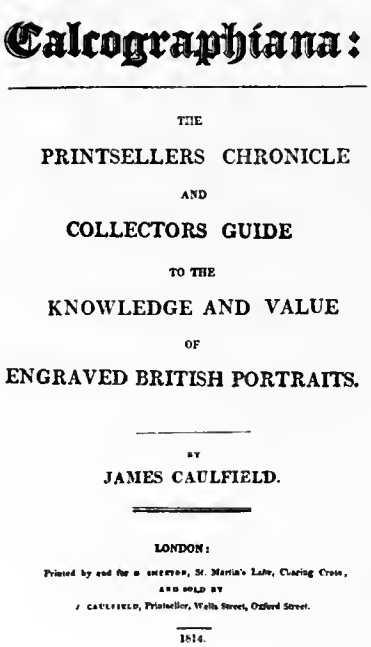
Pp. viii-163. $5\frac{1}{4}$ in. by $8\frac{3}{8}$ in.

The title-page is here reproduced.

The frontispiece is a portrait of Mr. Caulfield, who was a noted book- and printseller.

350 small paper copies and 12 on large paper were printed and all subscribed for before publication.

It is an interesting volume, with description of portraits, prices, notes of the engravers, etc.



Calcographiana:

THE

PRINTSELLERS CHRONICLE

AND

COLLECTORS GUIDE

TO THE

KNOWLEDGE AND VALUE

OF

ENGRAVED BRITISH PORTRAITS.

BY

JAMES CAULFIELD.

LONDON:

Printed by and for [illegible], St. Martin's Lane, Charing Cross,

AND SOLD BY

J. CAULFIELD, Printseller, Wells Street, Oxford Street.

1814.

1824. An | Enquiry | into the | Authenticity | of Various | Pictures and Prints, | which, from the decease of the Poet to our own times | have been offered to the public | as | Portraits | of | Shakspeare | . . . | Illustrated by | Accurate and Finished Engravings | . . . | By James Boaden, Esq. | . . . | London.

Pp. vii-206. $5\frac{5}{8}$ in. by 9 in.

The following are the portraits illustrated.

Frontispiece. From the picture by Cornelius Jansen. Engraved in mezzotint by Charles Turner. [Fine.]

1. Martin Droeshout's print from the First Folio. Copy by Swaine.
2. Bust at Stratford-upon-Avon. Drawn by John Boaden [son of the author] from the bust and engraved by E. Scriven.
3. From Mr. Ozias Humphrey's drawing of the Chandos Picture made for the late Mr. Malone in 1783. Engraved by Scriven.

Copy of Head by W. Marshall from the 1640 edition of the Poems (name of engraver of copy not given).

A few others are discussed.

1826. Biographical Sketches of British Characters recently deceased; Commencing with the accession of George the Fourth: comprising 230 subjects, chronologically arranged from the periods of their death: with a List of their Engraved Portraits. By Wm. Miller.

2 vols. Roy. 4to.

1827. An Inquiry | into the | History, Authenticity, & Characteristics | of the | Shakspeare Portraits | in which the criticisms of | Malone, Steevens, Boaden & others | Are Examined, Confirmed, or Refuted | embracing the Felton, the Chandos |

The Duke of Somerset's Pictures | The Droeshout Print | and the | Monument of Shakspeare | at Stratford | Together with an Exposé of the spurious Pictures and Prints. | By Abraham Wivell | Portrait Painter | London | Published by the Author. . . .

Pp. vi+7 to 254+1. 5⅝ in. by 9 in. Eight illustrations.

The above title shows the scope of the volume. The illustrations are excellent engravings of the following:

1. The Monument at Stratford.
2. The Felton portrait.
3. The Chandos portrait.
4. Martin Droeshout's portrait.
5. Marshall's portrait.
6. Cornelius Jansen's portrait.
7. Two woodcuts of the Monuments.
8. The head of the bust of the Monument.

There is a supplement to the above which is extremely scarce. It has a separate title and contains reproductions of the spurious portraits.

1830(?). Catalogue | of | A Collection of | Engraved Portraits | the Largest ever submitted to the Public | comprising nearly twenty thousand portraits of persons | connected with | the History and Literature of this Country, | from the earliest period to the present time | With an enumeration of the circumstances connecting | the most eminent persons | with the various counties of Great Britain | Preferments of the Clergy, &c. | Alphabetically Arranged | with the names of the painter and Engraver | and the size of each plate | . . . | Now on sale | at the reasonable price affixed to each print | By Edward Evans | Book and Print Seller | Great Queen Street, Lincoln's Inn Fields. [No date.]

Pp. 396. 5½ in. by 8½ in.

This catalogue was published in parts, the above volume including I to XXV inclusive, which were sold at sixpence each, and then in the completed volume.

It includes 11,756 items, some of which contain several prints.

1853(?). Catalogue | of | Engraved British Portraits | comprising | Thirty Thousand Portraits of Persons | connected with the | History & Literature of Great Britain | The British Colonies | and | The United States of America | accompanied by | concise Biographical Notices | &c. &c. &c. | Volume the Second | Now on Sale | At the price affixed to each print | A. E. Evans & Son | 403 Strand | Eight doors East of the Adelphi Theatre | Late of Great Queen Street, Lincoln's Inn Fields, London. [No date.]

Pp. 431. 5½ in. by 8½ in.

This was also first issued in parts, the above comprising Parts XXVI to LII inclusive, and items 11,757 to 23,235 inclusive, many of which include more than one print.

Neither volume is dated. Mr. Hind, in the bibliography in his "Short History of Engraving and Etching," gives the dates I have mentioned. Mr. Whitman, in "The Print Collectors' Handbook," gives the date of both volumes as 1853 (?).

Although only dealers' catalogues, they are of great value to the collector of engraved portraits, and are now quite scarce.

1866. Gossip | about | Portraits. | Principally Engraved Portraits | By | Walter F. Tiffin | London.

Pp. vii-223. $4\frac{3}{4}$ in. by $7\frac{1}{2}$ in. The writer in the Preface says:

> My object has been principally to advocate the Collection of Engraved Portraits, and to indicate several interesting facts connected with this special and lately neglected pursuit.

1871. A bulletin issued by the Public Library of the City of Boston in 1871 contains a list of 676 portraits presented to the Library by Mr. Thomas G. Appleton.

Pp. 22. 7 in. by 11 in.

It is entitled "The Tosti Engravings—Portraits," and is one of a series describing the collection formerly belonging to Cardinal (Antonio) Tosti, who died 23rd March 1866, aged 90. He resided for a long time in Aventine. In 1834 he was made Treasurer of the Pontifical Government, a post which he held for ten years. He is regarded as the founder of the industrial and artistic school in the Hospital of San Michele, of which institution he was director at the time of his death.

1872. Examples of the Engraved Portraiture of the Sixteenth Century. London and Edinburgh. Privately printed for Sir William Stirling-Maxwell M.D. CCCLXXII.

Only fifty copies of this sumptuous book were printed. It consists of the title-page, 12 pages of text, and 5 pages of index ($19\frac{3}{4}$ in. by 24 in.), arranged in two columns and over 100 pages of portraits, the number of portraits being nearly 200; also several sub-titles within borders and devices, printed on separate pages, with many reproductions of celebrated initials, a number of the initials, borders, and devices being printed in red and blue. Most of the plates are reproductions or copies of wood-engravings by the great masters of the sixteenth century, the others being taken from engravings on copper.

Twenty-four copies of the text and index were printed separately in addition to the foregoing, arranged in one column, the page being $9\frac{7}{8}$ in. by 24 in.

The book is very rare and seldom appears for sale.

1874. A | Catalogue Raisonné | of the | Engraved Works | of | Sir Joshua Reynolds, P.R.A. | from 1755 to 1820 | To which is added | A Short Biographical Sketch of each Engraver | by Edward Hamilton, M.D., F.L.S., &c. | London.

Pp. viii-143. $6\frac{1}{2}$ in. by 10 in.

It is divided into three parts (the portraits being arranged in alphabetical order) as follows:

Part I. Male Portraits.

Part II. Female Portraits.

Part III. Miscellaneous Subjects.

It does not include any of the smaller works engraved by S. W. Reynolds, nor the continuation of the same by Mr. Graves. A catalogue of these, issued by Messrs. Leggatt Bros., is hereinafter mentioned.

In the Preface, four other lists or catalogues are mentioned as follows:

I. 1794. *A Catalogue of Portraits, &c. engraved from Pictures painted by Sir Joshua Reynolds, Kt. London: Printed for W. Richardson, Castle Street, Leicester Square and sold by W. Clarke, Bond Street, and W. Todd, York.*

This gives names of sitter and engraver, date of publishing, and a few occasional remarks. It contains many errors in spelling of names, and some of the prints are misnamed.

II. 1811. The Second Catalogue was published in *The Selections from the Gentleman's Magazine*, vol. iv (1811), and was entitled *Prints after Sir Joshua Reynolds.* It is almost a reprint of No. 1, but in addition gives the prices at which the engravings were originally published—from *2s. 6d.* to *30s.*, according to size and state.

III. 1825. *A Descriptive Catalogue of all the Prints, with the Engravers' Names and Dates, which have been engraved from Original Portraits and Pictures by Sir Joshua Reynolds, P.R.A.*, 1825.

Published by Edmund Wheatley, Panorama House, Leicester Square.

This is a reprint of No. 1 without corrections.

IV. 1857. *A Catalogue of the Portraits painted by Sir Joshua Reynolds, Kt. Compiled from his Autograph Memorandum-books, and from printed Catalogues, &c. By William Cotton, Esq., London. Messrs. Longman & Co.*, 1857.

This gives names of engravers, dates, and possessors of the pictures. It contains the misprints of its predecessors as far as names and dates of the different sitters are concerned.

1911. Complete | List of Engravings | after | Sir J. Reynolds | by S. W. Reynolds | engraved about 1830 | Issued by | Leggatt Bros., 62 Cheapside, London, E.C. | 1911.

This is a list of all the small portraits, etc., now so greatly prized, consisting of 357 plates, some of which contain four to six portraits, although most of them contain one only. A valuable feature is the designation of those engraved by Samuel Cousins, compiled from the autograph list in the possession of Mr. E. E. Leggatt.

Pp. 6 unnumbered. $5\frac{1}{2}$ in. by $8\frac{3}{4}$ in.

1874. A Collection | of | Engraved Portraits | Catalogued and Exhibited | by | James Anderson Rose | . . . | November 1872 | . . .

1894. Two additional volumes.

(See Chapter XII.)

1875. The | Best Portraits | in Engraving | By | Charles Sumner | Reprinted by permission of Mr. Sumner's Executors | from the "City" | Frederick Keppel | New York: 66 Beekman Street.

No date. Copyrighted in 1875.

Pp. 24. 5 in. by $7\frac{1}{2}$ in.

Written in 1871 (it is dated at the end "Washington 11th Dec. 1871"), the greater part appeared in a New York magazine in January 1872, the complete essay as now issued being given to the publishers in manuscript by Mr. Sumner shortly before his death.

Mr. Sumner was an American statesman of great prominence.

A note by Mr. Keppel states that:

> He gave his hearty approval to its publication in complete form, and expressed the hope that it would call the attention of many persons of artistic taste, to the study of those early masterpieces of the engraver's art, the collection and possession of which afforded himself so much pleasure and instruction.

Mr. Keppel has published several editions of this interesting essay, the last I have seen being the fifth (not dated).

Pp. 31.

This edition is printed in large type, with marginal notes, and is illustrated with eleven reproductions of rare prints, ten of which are portraits.

1875. Manuel | de | L'Amateur D'Illustrations | Gravures et Portraits | pour l'ornement des livres Français et Etrangers | Par M. J. Sieurin | Paris.

Pp. viii-242. $5\frac{1}{2}$ in. by $8\frac{3}{4}$ in.

This is noted here as it contains lists of portraits of Lord Byron, Rev. T. F. Dibdin, Fielding, Daniel de Foe, Samuel Johnson, Milton, Thomas Moore, Richardson, Shakespeare, Swift, Walpole, Sir Walter Scott, and also of engravings to illustrate their works.

It is an interesting volume.

1880. The Engraved | Portraits of Washington | with | notices of the originals and brief biographical | sketches of the Painters | by | W. S. Baker | ... | Philadelphia.

Pp. x+11 to 212. 8 in. by $10\frac{1}{4}$ in.

Before Mr. Hart's monumental work was published in 1904, this was the authoritative book on the subject. It describes 434 portraits and in the Appendix two more, also nine engravings of statuary. It has a good index.

Although 500 copies were printed it is quite scarce.

1883. Catalogue | of | A Collection of | English Portraits in Mezzotint | . . . | Selected for their Interest of Subject, Beauty of Impression, Rarity | Curiosity, or excellence as Works of Art; | being the | Portion in Mezzotint of a Collection of Portraits formed by | Walter F. Tiffin | Salisbury | . . . | only a few copies printed for private circulation.

This is fully described in Chapter VII.

1883. A | Catalogue | of | Twenty Thousand | Engraved Portraits | chiefly of | personages connected with the | History and Literature of | Great Britain | . . . | by | John Russell Smith | . . . | London.

Pp. 232. $5\frac{3}{8}$ in. by $8\frac{1}{2}$ in.

The actual number of portraits catalogued is 18,241.

1884. British | Mezzotinto Portraits; | being a | Descriptive Catalogue | of these Engravings from the | Introduction of the Art to the early part of the present Century. | Arranged according to engravers: The Inscriptions | given at full length; and the variations of | State precisely set forth; | accompanied by | Biographical Notes,| . . . | By | John Chaloner Smith. | . . . | Illustrated | with one hundred and twenty-five portraits | . . . | In Four Parts. | . . . | London.

These volumes are fully described in Chapter VII.

1888. Unpublished Washington Portraits | Some of the Early Artists | Reprinted from Magazine of American History, April 1888.

From vol. xix, No. 4, 14 pages. 7 in. by $9\frac{1}{8}$ in.

Inserted in my copy is a printed slip containing the following:

Copy of a letter from Mr. Andrew J. Robertson, the only surviving son of Archibald Robertson:

New York, April 10, 1888.

My dear Sir:

Thanks for your interesting Brochure. The Miniatures are faithfully copied, and the little memento should be used as a textbook by every scholar in the land. Being privately printed the work will become a curiosity.

Very truly yours,
Andrew J. Robertson.

General C. W. Darling.

Also it is stamped:

Charles W. Darling, Corresponding Secretary of The Oneida Historical Society, Utica; N.Y.

It contains eight illustrations of which two are from engravings, and one of Washington never before engraved, from a painting then in the possession of General G. P. Thurston, Nashville, Tennessee.

1891. An Illustrated Catalogue of | Engraved Portraits and Fancy Subjects | Painted by | Thomas Gainsborough, R.A., | Published between 1760 and 1820 | and by | George Romney | Published between 1770 and 1830 | with the | variations of the states of the plates | by | Henry Percy Horne, M.A. | London.

Pp. 63. $6\frac{1}{2}$ in. by $9\frac{3}{4}$ in.

The Gainsborough portion describes 77 portraits and 11 fancy subjects, and contains 9 beautiful reproductions. The Romney portion describes 136 portraits and 9 fancy subjects and gives 18 additional "fancy names" to some of the portraits. It contains 11 reproductions. These reproductions are from the finest and rarest prints in Mr. Horne's collection, best representing the work of the artists—both painters and engravers.

1892. Bulletin | of the | Boston Public Library | . . . | July 1892 | Boston.

Pages 139 to 150 inclusive of this bulletin contain a list of 232 portraits of Benjamin Franklin, 4 of Mrs. Deborah Franklin, 2 of Mrs. Sarah (Franklin) Bache, and 1 of Francis Folger Franklin.

It has an index which includes the names of painters, engravers, owners, printers, and in a few instances of publishers, also mottoes, and other distinguishing marks of the portraits in the list.

1894. A Descriptive | and Classified Catalogue | of | Portraits | of | Queen Elizabeth | by | Freeman M. O'Donoghue, F.S.A. | of the department of Prints and Drawings, British Museum | . . . | London.

Pp. xx-121. 6½ in. by 10⅜ in. Photogravure frontispiece and 7 plates of various types.

The Catalogue is classified as follows:

Pictures (6 sub-divisions).

Drawings.

Miniatures (4 sub-divisions).

Engravings (7 sub-divisions) as follows:

A. When Princess.

B. Wearing a small frill-ruff.

C. With radiating ruff, unbroken.

D. With circular ruff, joined in front.

E. With circular ruff, open in front.

F. With high ruff, open in front.

G. Without ruff.

Medals.

Coins.

Gems.

Seals.

Effigies.

1895. Department of Science and Art | of the committee of Council on Education | South Kensington Museum | A | Catalogue | of | Engraved National Portraits | in the | National Art Library | with a prefatory note | by | Julian Marshall | London.

Pp. v-523. 5⅜ in. by 8½ in.

A good catalogue but now eclipsed by the British Museum Catalogue hereinafter noted.

1896. An | Essay on | The Portraiture of | the American Rev- | olutionary War | being | An Account of a number of the Engraved | Portraits connected therewith, re- | markable for their rarity or | otherwise interesting. | By William Loring Andrews. | To which is added an | Appendix | containing lists of Portraits of Revolution- | ary characters to be found in various | English and American publications of the eight-

eenth and the | early part of the nineteenth century. | Illustrated | with reproductions by the Photogravure Process | of twenty of the Original Engravings. | New York, 1896.

Roy. 8vo. Pp. 100.

185 copies on handmade paper, 15 copies on Japan paper.

This, like all of Mr. Andrews's works, is a beautiful volume, and is now very scarce.

1898. A General Catalogue | of | Rare and Valuable | Engraved Portraits | [Vignette-view of Mr. Harvey's shop by George Cruikshank] | on sale by | Francis Harvey | Book and Printseller | 4 St. James's Street, | London, S.W.

The book is not dated, but Mr. Harvey writes that it was issued in 1898.

Pp. 703. $5\frac{1}{2}$ in. by $7\frac{1}{4}$ in.

This is an excellent catalogue of 4,849 items, of which 100 copies were issued at one guinea each, well bound. It had previously been issued in parts.

1899. A Trio | of | Eighteenth Century | French Engravers | of | Portraits | in Miniature. | Ficquet. | Savart. | Grateloup. | William Loring Andrews. | New York. MDCCCXCVIIII.

Pp. xv-124-1 page errata. $5\frac{1}{2}$ in. by 9 in.

Title-page designed and engraved on copper by E. D. French, 26 reproductions of representative specimens of the work of these three masters, a list of portraits they engraved, and a reproduction in facsimile of a water colour done for Mr. Andrews by Mr. George H. Boughton, R.A.

161 copies on a very fine quality of Japanese paper, the further exportation of which was prohibited by the Japanese Government.

It is beautifully printed and illustrated.

1900. A Catalogue of | Engraved Portraits | of Celebrated Personages | Chiefly connected with the History and Literature | of Great Britain, | . . . | Compiled by Walter V. Daniell. | With a Topographical Index, alphabetically arranged | under counties | Illustrated with a portrait of the late Edward Daniell, and 6 | engraved plates, chiefly from rare originals | London.

Pp. preface+278. $5\frac{3}{8}$ in. by $8\frac{3}{8}$ in.

It includes two supplements, but the pagination is continuous.

It contains 15,580 items.

1901. Index | to | American Portraits | by | Bunford Samuel | of the Ridgway Branch of the Philadelphia Library | Philadelphia 1901. [Reprinted from the Pennsylvania Magazine of History and Biography, April, July, and October, 1901.]

Pp. 60. $6\frac{1}{4}$ in. by $9\frac{1}{2}$ in.

1902. Burlington Fine Arts Club | Exhibition | of | English Mezzotint Portraits | from | circa 1750 to circa 1830.

Small-paper edition, 8½ in. by 10¾ in. Large-paper edition, 12¼ in. by 16½ in., with 30 full-page reproductions of choice mezzotint portraits.

For fuller description see Chapter XIX.

1903. Catalogue | of | Engraved | Portraits | of | Noted Personages | principally connected with the | History, Literature, Arts and | Genealogy of Great Britain | With brief Biographical Notes, and a | Topographical Index. | Illustrated with portraits | London | Myers & Co. | 59 High Holborn, W.C.

Preface of two pages+pp. 196. 7⅛ in. by 9¾ in.

It describes and prices 14,274 items, and is a valuable list.

The illustrations are as follows, and from the original plates:

The Waldegrave sisters, engraved by J. Brown after Sir J. Reynolds.

Portrait of Chatterton, engraved by W. J. Alais after Branwhite.

Portrait of Henry VIII, engraved by J. Cook.

Portrait of Mendelssohn, engraved by J. W. Cook.

Portrait (and seal) of Izaak Walton. Anon.

1904. On pages 321 and 322 of the "Bulletin of the New York Public Library" for July 1904 (Vol. VIII, No. 7) is a descriptive list of portraits of Nathaniel Hawthorne, prepared by Frank Weitenkampf, Curator of the Print Department.

1904. Catalogue | of | The Engraved Portraits | of | Washington | by | Charles Henry Hart | The Grolier Club | of the City of New York | MCMIV.

This is the best and most complete Catalogue of the Engraved Portraits of Washington. It is fully described in Chapter XIX. Only 425 copies were issued, and it is now very scarce, selling for £8 or £10 when it comes into the market.

One of its interesting features is a mezzotint portrait of Washington engraved by S. Arlent-Edwards from an original in oil which was never before engraved.

1905. Emma, Lady Hamilton, | A Biographical Essay. | With a Catalogue of | Her Published Portraits | By | J. T. Herbert Baily. | (Editor of The Connoisseur) | London | . . .

Pp. 127. 8⅝ in. by 10¾ in.

This is well illustrated, many of the plates being in colour, the text is interesting, and the catalogue or list of engravings very useful to the collector.

Most of the reproductions are from paintings, but several are from rare prints.

1905. Collectanea Napoleonica | being a Catalogue of the Collection of . . . | . . . | . . . Portraits | . . . | relating to | Napoleon I | and his Times 1769-1821 | formed by A. M. Broadley . . . | Compiled by | Walter V. Daniell | . . . | London &c. | [no date, 1905.]

Pp. vi+7 to 166. 6¼ in. by 9½ in.

It is an interesting, well illustrated volume.

1905. Early | Engraving & Engravers | in England | (1545-1695) | . . . | by [Sir] Sidney Colvin, M.A. | . . . London.

The catalogue of portaits by Mr. Hind in this volume is of great importance.

It is fully described (and also the reprint on small paper of Mr. Hind's catalogue) in Chapter V hereof.

1906. British | Portrait Painters | and | Engravers | of the Eighteenth Century | Kneller to Reynolds | with an introductory Essay | and | Biographical notes | by | Edmund Gosse, LL.D. | [Vignette] | Goupil & Co. | . . . | Paris—London—New York—Berlin | 1906.

Pp. 1 of Preface+90+plates. 15 in. by 18 in. 400 copies in this fine paper edition.

Frontispiece in colours, being a facsimile of a mezzotint by Charles Howard Hodges after Sir Joshua Reynolds entitled "A Contemplative Youth."

Headpiece—Hogarth, Reynolds, and Kneller.

Tailpiece—Francis Cotes, from a stipple engraving.

Ninety-eight full-page reproductions of the best portraits in mezzotint and stipple and from paintings and drawings. This is the most sumptuous book I know of in English about portraits.

The book was printed and the plates engraved by Messrs. Manzi, Joyant and Co., at Asnières-sur-Seine, near Paris. An édition de luxe of 100 copies was also published with a duplicate set of illustrations on Japanese paper, and two extra facsimiles in colours.

1906. On pages 57 to 83 inclusive of "Bulletin of the New York Public Library," for January 1906 (vol. x, No. 1) is a catalogue or list of portraits of, and other engravings relating to, Benjamin Franklin, compiled by Frank Weitenkampf.

It is a valuable list of 307 items with an index of painters and engravers, the name of the printer or publisher being noted in the index when the print bears no artist's name.

Items 1-262. Portraits.

263-267. Allegorical designs, etc.

268-295. Prints Relating to Franklin; Scenes in his Life, etc.

296-307. Members of Franklin's family.

Pp. 82 and 83. Index.

1906. Library of Congress | A. L. A. | Portrait Index | Index to Portraits contained | in Printed Books and | Periodicals | compiled with the cooperation of many | Librarians and others for the publishing | Board of the American Library Association | Edited by | William Coolidge Lane | Librarian of Harvard University | and | Nina E. Browne | Secretary A. L. A. Publishing Board | Washington | Government Printing Office | 1906.

Pp. lxxv-1601. $6\frac{3}{4}$ in. by $9\frac{1}{2}$ in.

This is one of the most valuable books ever published on the subject of portraits, and is sold by the Government at the nominal price of three dollars.

Pp. i to x, Preface.

Pp. xi to lxxiv is a list of books indexed—only those are included which have five or more portraits.

Pp. lxxv, Abbreviations.

Pp. 1 to 1601, Index to Portraits, arranged in double columns.

1907. American | Engravers | upon Copper and Steel | by | David McNeely Stauffer | Part I | Biographical Sketches | Illustrated | The Grolier Club of the | City of New York.

Part II | check-list of the works of the | Earlier Engravers.

Each part comprises a volume. The books are described in Chapters V and XIX, but are particularly mentioned here, as Part I contains thirty-four reproductions of portraits by American engravers, and the check-list or catalogue in Part II describes 3,438 engravings, of which the larger proportion are portraits, many of which are not described elsewhere. It is the most comprehensive book on American portrait engraving yet published.

1907. A | Gallery of Portraits | Reproduced from Original Etchings | by | Paul Helleu, | with an introduction | by | Frederick Wedmore, | London.

$14\frac{3}{4}$ in. by $19\frac{3}{4}$ in.

Three pages of text by Mr. Wedmore and twenty-four portraits printed in colours.

This book being a book of portraits, would not fall within the scope of this chapter, excepting that Mr. Wedmore's introduction, relative to Mr. Helleu's art, is important.

1908. Milton Tercentenary. | The Portraits, Prints | and Writings of | John Milton | by | Dr. Williamson | with an Appendix and Index by Mr. C. Sayle. | Exhibited at | Christ's College, Cambridge | 1908.

Pp. viii-167. $7\frac{1}{2}$ in. by $10\frac{5}{8}$ in.

The following prefatory note shows the scope of the volume, which is beautifully printed and illustrated:

> This is a reprint, on handmade paper, of the Milton Tercentenary catalogue, and was prepared after the exhibition had been closed. In order to make it as useful as possible to collectors of Milton engravings, all the items in the list from pages 29 to 90 have been renumbered, a separate number being given to every print whether an example of it was, or was not, shown at the exhibition. The earlier catalogues will show the actual prints exhibited in Cambridge, while this reprint is intended to be a work of reference with regard to all the prints at present known. The note, stating to whom the various examples belong, is also omitted, but the great majority of the engravings are in the author's own possession, comparatively few being in the hands of other collectors, and not represented in his collection. Three hundred copies only, of this special edition of the catalogue have been printed for the author and are for private circulation. It contains, in addition to the corrections already mentioned, several others in the introductory essays and in the appendix.

I have not seen the Exhibition Catalogue, but it has been, as noted, superseded by the above.

1908. Napoleon | Illustrated with Prints from | Contemporary and other Portraits | by | J. T. Herbert Baily. | London.

Pp. 126. 8½ in. by 11 in., including some of the illustrations.

There is also a photogravure frontispiece and thirteen beautiful reproductions in colour.

This is one of the extra numbers issued by "The Connoisseur Magazine."

1908. Catalogue | of | Engraved British Portraits | preserved in the | Department of Prints and Drawings | in the | British Museum | by | Freeman O'Donoghue, F.S.A. | Assistant-keeper in the Department of Prints and Drawings | Vol. I | (A-C) | Printed by order of the Trustees | . . .

Pp. ix-547. 6¼ in. by 9¾ in.

1910. Vol. II.

Pp. vii-715. 6¼ in. by 9¾ in.

A review in "The Times," 26th November 1910, contains the following:

Within the limits sketched out at the beginning of his great "Catalogue of Engraved British Portraits," there can be no two opinions of the way in which the compiler has executed his task; for he not only gives us brief descriptions of the portraits, with sizes, but also references to standard works, such as that by Chaloner Smith, where further details may be found, and also, wherever obtainable, the name and date of the periodical or book for which certain portraits were engraved, thus putting us at once in the way of obtaining further biographical particulars. Altogether the Catalogue reflects the highest credit on the enterprise of the authorities of the British Museum Print Room, and it may be safely prophesied that anything in the shape of a more elaborate work is among the remotest of possibilities.

1910. French Portrait | Engraving | of the | XVIIth and XVIIIth Centuries | by | Ralph Thomas | London.

Pp. xviii-211. 6¾ in. by 9⅜ in.

This volume is fully described in Chapter XV.

It is the best English book on the subject.

1911. An Illustrated History of Emma, Lady Hamilton by Julia Frankau. Author of "Eighteenth-Century Colour Prints." London.

Two imperial 4to volumes with 30 reproductions in colour and 8 in monochrome of famous pictures and engravings by and after Sir Joshua Reynolds, Sir Thomas Lawrence, Romney, Angelica Kauffmann, Madame Vigée Le Brun, Masquerier, Westall and other contemporary artists: also 37 photogravure illustrations of personal and topographical interest printed in the text.

It is a sumptuous book, published at thirty guineas, and limited to 250 copies.

It contains a catalogue of portraits, caricatures, engravings, and sketches.

It will be observed that several early catalogues of print-sellers have hereinbefore

been described, beginning with that of Edward Evans, and, largely on account of the great number of portraits they describe, they are of considerable importance.

The following is a list of similar catalogues published within the past six years, most of them still procurable. It is not claimed that this is a complete list of such catalogues, as it only includes those which I find I have preserved. None of them is as comprehensive as the older ones, but they are of current interest and well worth recording. They are arranged by years:

1906

Catalogue | of | English Mezzotint Portraits | From the earliest period of the art | To the end of the 18th Century | with a small Addenda of | Rare American Portraits.

E. Parsons and Sons, 45, Brompton Road, London, S.W.

Pp. 40. 392 items.

Messrs. Parsons also published a catalogue, dated 1906-7, of 989 items, as follows:

1 to 236. Portraits of Ladies.
237 to 585. Portraits of Eminent Men.
586 to 682. Naval and Military Portraits.
777 to 786. Portraits of Medical Men.
787 to 989. Foreign Portraits.

The omitted numbers are not portraits.

Ellis's | Catalogue of | Rare and Interesting | Portraits | with the addition of | A Selection of Prints | by | Albert Durer | The Little Masters | and | Wenzel Hollar.

29, New Bond Street, London.

Catalogue No. 11. 535 portrait items.

Catalogue of a Choice Collection of | Engravings, *Portraits* [&c.] | . . . | from XVIth to XIXth Centuries | . . . | on Sale by Maggs Bros., 109 Strand, London.

Catalogue No. 219. 22 illustrations, 1,401 items, of which a large number are portraits.

1907

Ellis's | Catalogue | of | Rare Portraits | (Chiefly British and American) | of the XVIIth & XVIIIth Centuries | including | many by Faithorne, Delaram, Elstracke, the | Passes, Marshall, Hollar, etc.

Catalogue No. 12. 656 portrait items.

Most of the items in this list are rare and interesting.

Catalogue of | Engraved Portraits | of | Famous Personages | mainly connected with the | United Kingdom | arranged in Alphabetical order, with brief Historical, Biographical | or Topographical Notes. The dates given are those of birth and | death; . . . | . . . | Simmons and Waters, 10 Spencer Street, Leamington Spa.

Catalogue No. 210. 3,429 items.

This is a valuable list and quite like the old catalogues in its form and scope.

Catalogue of a Collection of | Mezzotint, Line and Stipple | Portraits | of Eminent Persons belonging | to various Nations | and Periods, Compris- | ing a large number | of exceedingly choice | examples of the Art | during four centuries.

James Tregaskis, 232, High Holborn, London.

Catalogue 605. 955 items.

A Supplement List of | Engraved Portraits | in Mezzotint, Line, Stipple | &c. Chiefly of Eminent | English Persons of the | past three centuries | James Tregaskis.

Catalogue 619. 148 items.

Engraved | Portraits | of Royal, Noble, and other | Distinguished Person- | ages, including ladies | of rank and fashion. | Chiefly from the Sir | Wilfrid Lawson & Lord | Sheffield Collections | [Supplementary to "Caxton Head" | Portrait Catalogues 605 & 619.] | James Tregaskis.

Catalogue No. 631. 512 items.

Alfred | Davis | 17 | King's Road | Chelsea, S.W. | Catalogue of | Old and Rare | Engraved Portraits | Ladies, Naval and | Military Men, etc. | Mezzotint, Stipple, and Line.

5 | 7 | 07. 854 items.

Old English | Engravings and Drawings | E. Parsons & Sons.

Items 1 to 201. Portraits of Ladies.
202 to 586. Portraits of Eminent Men.
587 to 698. Naval and Military Portraits.
699 to 996. Celebrated Actors and Actresses.
997 to 1093. Musical Celebrities.
1094 to 1181. Literary Portraits.
1183 to 1379. Portraits of Artists (British and Foreign).

1908

Catalogue | of | Fine French Engravings | and Portraits | of the | 17th and 18th Centuries | . . .

E. Parsons and Sons.

Items 200 to 297 are portraits.

Ellis's | Catalogue | of | Mezzotint and other Portraits | . . .

No. 13. Items 1 to 350 are portraits.

Choice Collection of | Portraits and Decorative Engravings | . . .

Maggs Bros.

No. 236. March 1908. Illustrated. Items 1 to 371 are portraits.

Similar catalogues are No. 240, June and July 1908; No. 243, December 1908; No. 248, 1909; and No. 268, 1911.

Caxton Head Catalogue | of | Portraits | With Index of Painters and Engravers, and a General Index, | including family names.

James Tregaskis.

No. 661. 2,164 items.

A valuable list, well indexed.

Catalogue of | a Selection of | Engraved British Portraits | including | Kings and Queens, Eminent Statesmen | Generals [&c.] | . . .

James Rimell and Son, 53, Shaftesbury Avenue, London, W.

No. 214. 796 items.

1909

Ellis's | Catalogue | of | Rare Historical Portraits | of the XVI, XVII, XVIII and XIX | Centuries.

Part I. Abbot-Lehmann, 844 items.

Part II. Leigh-Zwingli+Addenda, items 845 to 1620.

This is a particularly interesting list.

A Catalogue | of | Rare Old English Portraits | By Engravers in Line | of the | XVI and XVII Centuries. | Including a valuable series of Portraits | By W. Faithorne.

E. Parsons and Sons.

442 items.

Catalogue | of | Engraved | Portraits | of | Family, Naval and Military | Literary, Antiquarian | Theatrical, Medical and | General Interest.

Suckling and Co., 13 Garrick Street, London.

No. 3, 1909. Items unnumbered.

Choice Engravings of | American Historical Importance | Portraits of Famous American and British Officers, Statesmen and | others connected with the War of Independence | . . .

Maggs Bros.

No. 249. 237 items. Illustrated.

This is a particularly interesting list.

1910

Catalogue of | Old Engraved Portraits | of Personages famous in Politics, History, Literature, Science | and Art, Celebrated Soldiers, and Sailors, Explorers, Ladies, etc. | Family Portraits | many of great interest and rarity | [Vignette-Portrait of Dr. Johnson] | Fredk. B. Daniell and Sons, 32 Cranbourn Street, Leicester Square, London.

No. 1, April 1910. 1,701 items and 10 reproductions of rare portraits.

Old English Portraits | English and Foreign | . . .
E. Parsons and Sons.
Not dated, but issued in 1910. 2,478 items. Indexed. A good list and of permanent value.

Engraved | Portraits | by | XVIIIth and Early XIXth | Century | Artists | with 32 | Illustrations.
Maggs Bros.
No. 260. November-December 1910. 568 items.

Naval Prints.
T. H. Parker, 45, Whitcomb Street, London.
Naval No. 5, 1910. 2,026 items. Indexed.

1911

Military Portraits | accompanied by | Concise Biographical Notices, etc. etc. etc.| and | General and Regimental Indexes.
T. H. Parker.
Military No. 6. 1911. 966 items.
These are two valuable lists.

Catalogue of | Fine Line Engravings | (English and Foreign) | Portraits by Nanteuil and others | . . . | [Portrait of Bossuet by Drevet] | . . . | Fredk. B. Daniell and Son.
No. 2, April 1911. 427 items. 11 illustrations.
Index of Painters and Engravers, and Index of Portraits.

Catalogue | of | Finely Engraved | and | Rare Portraits | of | Famous Personages, | Historical, Literary and Social.
Myers and Co., 143, Brompton Road, London, S.W.
No. 168. May 1911. 446 items.

# CHAPTER XII

## PRIVATE COLLECTIONS

Avery, Samuel P.
Bohn, Henry George.
Brassey, Sir Thomas (Lord Brassey).
Brinkley, Captain F.
Broadhurst, Henry.
Broadley, A. M.
Bullard, Francis.
Chapin, Willis O.
Cooper, George Campbell.
Dyce, Rev. Alexander.
Fisher, Richard.
Franks, Sir Augustus Wollaston.
Freer, Charles L.
Gray, Francis Calley.
Haden, Sir Francis Seymour.
Hearn, George A.
Heywood, Rev. J. J.
Hodgkin, J. E.
Hoe, Richard M.
Howard, Dr. Joseph Jackson.
Hubbard, Gardiner Greene.
Hugo, Rev. Thomas.
Huth, Alfred Henry.
James, Dr. Frederick H.
Leggatt, E. E.
Marsh, Hon. George Perkins (Vermont).
Morgan, J. Pierpont.
Morrison, Alfred.
Noyes, Crosby Stuart.
Pease, John William.
Raphael, Sir Herbert.
Rose, James Anderson.
Salamanca collection.
Schreiber, Lady Charlotte.
Slade, Felix.
Tiffin, Walter F.
Thomas, Ralph.
Tosti, Cardinal.
Wilson, Thomas.

IN this chapter I have only included catalogues or books describing collections belonging to individuals, exclusive of sale catalogues. Some were not issued until the makers of the collections had parted with them, and they had been acquired by some museum or other owner, but I have nevertheless included such catalogues, as they are descriptive of private collections, even if made by some one other than the owner.

It is to be observed that certain books might have been included, such as Mr. John Chaloner Smith's "British Mezzotinto Portraits," or Mr. William Young Ottley's "History of Engraving," as both of these practically described their authors' collections respectively, but as they were not published with that idea, I have omitted them.

This chapter should be read in connection with the next one (Chapter XIII) as therein I have described most of the sale catalogues of important collections and mentioned many others.

It is probable that I have omitted many volumes which properly belong herein,

but as a rule catalogues of private collections have been privately printed, or issued in such limited editions that they are difficult to discover.

On the other hand, a few of those mentioned are not of great importance, but I have noted them as of possible interest to some student of this branch of print literature.

### Avery, Samuel P.

1898. Catalogue | of | Etchings and Lithographs | presented by | Samuel P. Avery | to the | Cooper Union Museum | For the Arts of Decoration | Compiled by FitzRoy Carrington | New York.

Pp. 35. $5\frac{3}{4}$ in. by $9\frac{1}{4}$ in.

1901. A Handbook of the | S. P. Avery Collection | of Prints and Art | Books in the New | York Public Library | [By Frank Weitenkampf.]

Pp. 84. $5\frac{1}{2}$ in. by 8 in. Illustrated. Beautifully printed by the De Vinne Press.

1904. The | S. P. Avery Collection | of | Prints and Art Books | in the New York Public Library | by | Frank Weitenkampf. | Curator of the Print Dept. of the Library | New York | The Library Journal | . . .

Pp. 11. $3\frac{1}{2}$ in. by 5 in.

This is an interesting pamphlet describing the collection in a general way. The collection was presented to the library in 1900.

The handbook is Mr. Weitenkampf's account of the collection and its formation.

### Bohn, Henry George

1884. Catalogue | of the | Pictures, Miniatures | and | Art Books | collected during the last fifty years | by | Henry George Bohn | London: Privately Printed | 1884.

Pp. xv+4 unnumbered pages of prices at the sale+323+114. 6 in. by $8\frac{1}{2}$ in.

The catalogue was prepared by Mr. Bohn, and the preface was written by him only a few days before he died. It is dated August 1884, and he died the 22nd of that month. The catalogue was not issued by the executors until after the sale of his collection.

The last section of 114 pages contains the catalogue of the fine art books.

### Brassey, Sir Thomas (Lord Brassey)

1882. A Catalogue of the Engraved | Works of | Raphael Morghen | in the possession of | Sir Thomas Brassey, K.C.B., M.P., | forming the second part of the | Life and Engraved Work of Raphael | Morghen, | by Alfred Maskell | Printed for Private Circulation | at the Chiswick Press.

Pp. vii-127. $6\frac{7}{8}$ in. by $9\frac{5}{8}$ in. 125 copies printed.

I cannot find that the projected first and third parts were ever issued.

This describes, as stated in the Preface, a collection which belonged to Raphael

Morghen himself, and was first disposed of by means of a lottery. It was subsequently purchased from the winner (in whose possession it had remained for many years) and presented to Sir Thomas and Lady Brassey on the occasion of their marriage.

It was intended that the first part should consist of the life of Raphael Morghen with some critical notices on his engraved works, and other incidental remarks, and that the third part or appendix should give further information relating to different proofs and states, their values, short notices of the original pictures and their authors, notices of the school of Raphael Morghen, and his most famous pupils, and tabulated statements giving some practically useful information. As hereinbefore stated, I cannot find that either of these parts was issued.

273 items are described and annotated, many being in several states.

It is a valuable list.

### Brinkley, Captain F.

[189?]. Collection of Japanese Engravings and Chromoxylographs. 8vo.

This collection was made by Captain F. Brinkley, and presented by Mr. Charles Stewart Smith to the New York Public Library.

It is an important and fine collection.

### Broadhurst, Henry

1872. Catalogue | of the | Select Collection | of | Etching and Engravings | formed by | Henry Broadhurst | Privately Printed |

Pp. 50. $7\frac{5}{8}$ in. by $10\frac{3}{4}$ in. Only twenty copies printed.

The arrangement is alphabetical, by artists. A brief note states that the collection was formed under very favourable circumstances, between the years 1849 and 1870, and though limited in extent, will be found to comprise interesting specimens of the best masters, generally in the earliest and finest states. Many of the most valuable of the Rembrandts were formerly in the collection of the late Thomas Garle, Esq.

### Broadley, A. M.

1905. Collectanea Napoleonica being a Catalogue of the Collection . . . relating to Napoleon I and his times, formed by A. M. Broadley, compiled by Walter V. Daniell.

This catalogue is only mentioned here, as it is fully described in Chapter XI.

### Bullard, Francis

1910. A Catalogue | of the Engraved Plates | for | Picturesque Views | in England and Wales | with | notes and commentaries | compiled by | Francis Bullard | Boston | Privately Printed | MDCCCCX.

Pp. 102. $5\frac{3}{4}$ in. by $9\frac{1}{4}$ in.

This is a beautifully printed catalogue (limited to 250 copies) of a collection of engravings belonging to Mr. Bullard, which he presented to the Museum of Fine

Arts, Boston, as a memorial to his uncle, the late Charles Eliot Norton. The collection is a very fine and comprehensive one, most of the prints at one time belonging to Charles Heath, an engraver, who, in conjunction with Jennings and Company, a London firm of booksellers, first undertook the publication of "Picturesque Views in England and Wales."

The plates are arranged alphabetically with full notes and numbered according to Rawlinson. There is also an interesting introduction, a list of engravers, and short bibliography.

### Chapin, Willis O.

1905. The Buffalo | Fine Arts Academy | Albright Art Gallery | Illustrated Catalogue | Collection of Prints | Introduction and Notes | by | Willis O. Chapin | Buffalo, N.Y. | Printed for the Academy.

Pp. 122. $5\frac{7}{8}$ in. by $7\frac{3}{4}$ in. Beautifully printed and illustrated.

Part I (pages 23-92) describes "Historical collection of Prints, presented to the Academy by Mr. Willis O. Chapin."

Part II (pages 93-119) describes "Coliection of the Works of Sir Seymour Haden, P.R.E., presented to the Academy by the late Dr. Frederick H. James."

### Cooper, George Campbell

1897. Catalogue | of a Collection of | Engravings and Etchings | formed by the late | George Campbell Cooper | and presented by him to the | Cooper Union Museum | . . . | Compiled by | Fitz Roy Carrington, | New York.

Pp. 140. $5\frac{3}{4}$ in. by $9\frac{1}{4}$ in.

### Dyce, Rev. Alexander

1874. Science and Art Department | of the Committee of Council on Education | South Kensington Museum.

Dyce Collection | A Catalogue | of the | Paintings, . . . | Engravings . . . | | bequeathed by | the Reverend Alexander Dyce, | London.

Pp. vi-326. $6\frac{3}{8}$ in. by $9\frac{3}{4}$ in.

1880. Handbook | of the | Dyce and Forster | Collections | in the | South Kensington Museum | with Engravings and Facsimiles | London. No date.

Pp. viii-105. $5\frac{1}{4}$ in. by $7\frac{3}{4}$ in.

The Dyce Collection was left to the Museum at his death in 1869. Included in the bequest was a large number of valuable prints particularly of the Italian school. The Forster collection did not contain prints.

### Fisher, Richard

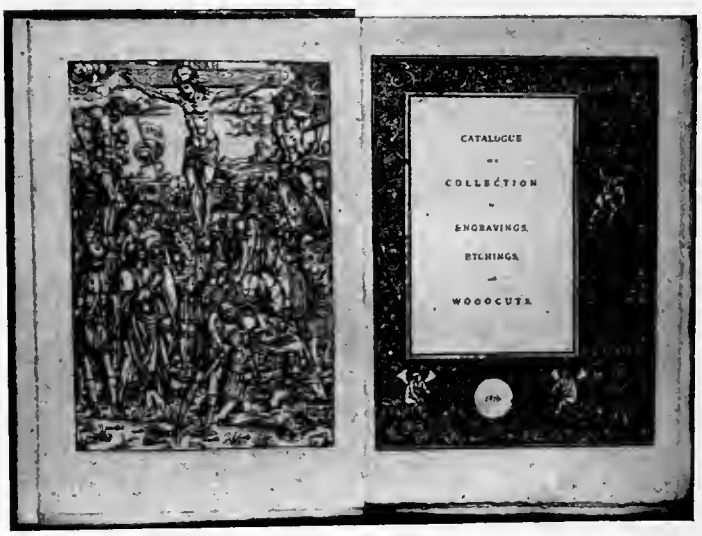
1879. Catalogue | of a | Collection | of | Engravings | Etchings | and | Woodcuts. [Richard Fisher.]

Pp. x-352. 8 in. by $11\frac{1}{2}$ in.

The frontispiece and title-page are here reproduced.

This is a beautifully printed volume, with many illustrations of rare prints, title-pages, initials, etc.

The prints are described or identified by the usual references to Bartsch, etc., and there is an interesting biographical note of each artist.




It is arranged by schools, the artists of each being listed alphabetically.

In the brief preface Mr. Fisher says:

> The collection of engravings described in the following catalogue is scarcely of sufficient importance to justify publication; but in the progress of its arrangements some few notes and memoranda respecting the artist-engravers, and their association with the different schools of painting illustrated by their productions, have been preserved, which may be of interest to those whose attention is given to the study of the subject.

The catalogue of the sale of Mr. Fisher's prints is mentioned in Chapter XIII. He was the author of several works. [See British Museum Publications in Chapter XX.]

### Franks, Sir Augustus Wollaston

1903-4. Catalogue | of | British and American | Book Plates | bequeathed to the Trustees of the | British Museum | by | Sir Augustus Wollaston Franks | . . . | By E. R. J. Gambier Howe, F.S.A. | . . .

1903. Vol. I.

1904. Vols. II and III.

1906. Catalogue | of | Book-Plates | (*ex-libris*) | collected by the late | Sir Augustus Wollaston Franks, K.C.B., etc. | Ellis | . . . | 29, New Bond Street | London W.

This includes the duplicates of the Franks collection not taken by the Museum.

Both of these books (four volumes) are described fully in Chapter XXI.

### Freer, Charles L. (Detroit, Michigan)

1906. An Inventory of the Collection of Charles L. Freer, presented to the Smithsonian Institution, of the United States Government, under the terms of his letter to the President, dated December 15, 1905. Privately Printed. 1906.

1908. An Appendix (1) to an Inventory of the Collection of Charles L. Freer, presented to the Smithsonian Institution. . . . Privately Printed 1908.

These volumes were termed "Inventories" instead of "Catalogues," in order to comply with certain legal requirements. They include titles and brief descriptions of over 1,100 examples of Whistler's work, in oil, water colour, drawings in ink and pencil, etchings and dry-points, lithographs and original copper-plates. They are not in circulation, their use being limited to Mr. Freer and the Institution for the present.

1909. Smithsonian Institution | United States National Museum | Bulletin 70 | The National Gallery of Art | Department of Fine Arts | of the National Museum | by | Richard Rathbun | . . . | Washington.

Pp. 140. 8vo. Illustrated.

This volume contains on pages 102-114 an account of the Freer collection of Whistler items.

### Gray, Francis Calley

1869. Catalogue | of the | Collection of Engravings | bequeathed to | Harvard College | by | Francis Calley Gray. | By Louis Thies, | [seal of Harvard College] | Cambridge [U.S.A.].

Pp. xliii-530. $8\frac{5}{8}$ in. by $11\frac{1}{4}$ in. Portrait frontispiece of Mr. Gray.

This is one of the most important collections in America. The Hon. Francis Calley Gray, LL.D., was a graduate of Harvard of the class of 1809. He devised this fine collection to the college, together with a choice library of works on art. He also provided for the publication of a catalogue, and left a sum of money the income of which was to be expended for the increase of the collection, and for keeping it in order.

The catalogue is a model. It cites the books of reference describing the various prints, describes the states, gives the location of the original picture, the prices of some of the most interesting and important engravings, the previous owner's marks, etc., and includes a biographical note relative to each artist. In addition it contains a list of the principal works on art, consulted or referred to, which constitutes quite an important bibliography.

### Haden, Sir Francis Seymour

1890. Catalogue | of | Francis Seymour Haden's | private collection | of | modern etchings. | First part. | The complete etched work of | Francis Seymour Haden. | New York. (Wunderlich and Co.)

The collection of prints made by Sir Francis Seymour Haden was purchased by Messrs. Hermann Wunderlich and Co., New York, in the spring of 1889. The first part, including only the works of Sir Seymour himself, was published as above.

Pp. 16. $5\frac{1}{8}$ in. by $7\frac{7}{8}$ in. 200 numbers, many of them in several states, which largely increases the number of items.

1896. Museum of Fine Arts | Print Department | Catalogue | of a collection of | Etchings, Dry-Points and Mezzotints | by | Francis Seymour Haden | formerly the

private property of the Artist | A Supplement to Sir William Richard Drake's | "Descriptive Catalogue of the Etched | Work of Francis Seymour Haden" | Boston.

Pp. v-77. $4\frac{3}{4}$ in. by $7\frac{3}{8}$ in.

This is the same collection as the above. The name of the present (1896) owner is not given.

The introduction by Mr. S. R. Koehler describes the purchase of the collection in 1889 by Messrs. Wunderlich, and gives a general account of the collection.

One item ("The Feathers Tavern and Thames Side," D. 108 and 109—No. 259 of the present catalogue) was not in the original collection.

Each print and each state is numbered separately and fully described. The total number is 561.

HEARN, GEORGE A.

1897. Catalogue | of | Engravings and Etchings | presented by | George A. Hearn | to the | Cooper Union Museum | . . . | Compiled by | Fitz Roy Carrington | New York.

Pp. 53. $5\frac{3}{4}$ in. by $9\frac{1}{4}$ in.

HEYWOOD, REV. J. J.

1880. A Descriptive Catalogue | of a Collection of Drawings | and Etchings by Charles | Meryon formed by the | Rev. J. J. Heywood | Seventy-five copies Privately Printed for | Ellis & White, 29 New Bond Street.

Pp. vii-80. 5 in. by $7\frac{3}{8}$ in.

Describes 101 items, a number of them being in several states.

The Advertisement or Preface is by Mr. F. S. Ellis. He states that no less than 66 of the 153 drawings and etchings exhibited by the Burlington Fine Arts Club in 1879 came from this collection.

Great care was taken to give the titles and addresses exactly as they stand on the plates.

HODGKIN, J. E.

1902. Rariora. Being Notes of some of the Printed Books, Manuscripts, Historical Documents, Medals, Engravings, Pottery, etc., collected 1858-1900. [Collection of Mr. J. E. Hodgkin.]

Illustrated with 65 large and fine facsimiles of original manuscripts, portraits, antiquities, rare and unique broadsides, engravings, etc., and numerous illustrations in the text.

Finely printed. 3 vols., 4to, London.

HOE, RICHARD M.

1877. The Literature of Printing | A | Catalogue of the Library | Illustrative of the History | and Art of Typography | Chalcography and | Lithography | of | Richard M. Hoe | London Privately Printed | at the Chiswick Press.

Pp. 149. 4¼ in. by 7 in. Frontispiece plate shows a Hoe press.

This contains upwards of 2,000 items, many of which relate to the various branches of the Art of Engraving.

### Howard, Dr. Joseph Jackson

1895. The Wardour Press Series | of | Armorial Bookplates | Baronets | From the Collection | of | Joseph Jackson Howard, LL.D., F.S.A. | . . . | London.

This is described in Chapter XXI.

### Hubbard, Gardiner Greene

1905. Library of Congress | Catalog | of the | Gardiner Greene Hubbard | Collection of Engravings | presented to the Library of Congress by | Mrs. Gardiner Greene Hubbard | Compiled by | Arthur Jeffrey Parsons | Chief of Division of Prints| Washington | Government Printing Office.

Pp. xxiii, 517. 8¾ in. by 11¼ in. Illustrated.

As stated in a circular issued by the Librarian of Congress, this catalogue is,

> in a sense, a memorial volume, and in form and dress more elaborate and more expensive than ordinary publications of the Library. It is published in a very limited edition, designed primarily for distribution to institutions having collections of prints; and beyond this, so far as may be practicable, for exchange in return for publications similar in nature. It is essentially a reference work, so that its presence in the leading libraries will naturally suffice for the purposes of the general public.

The illustrations are:

Portrait frontispiece of Mr. Hubbard etched by George Eyster Senseney.

An impression of Mr. Hubbard's bookplate.

10 beautiful reproductions of rare prints.

The catalogue is arranged alphabetically. Engravers and the prints are fully described, with the usual references.

It also contains:

Index of Engravers chronologically arranged by schools.

Index of Artists.

Portrait Index.

Bibliography.

It is a beautiful volume.

### Hugo, Rev. Thomas

1866. The Bewick Collector | . . . | By Thomas Hugo . . . | The Possessor of the Collection | . . .

1868. The Bewick Collector | A | Supplement | to | a descriptive Catalogue | . . . | by | Thomas Hugo . . . | The possessor of the Collection | . . .

These volumes are fully described in Chapter VIII and the sale catalogue of the collection in Chapter XIII.

HUTH, ALFRED HENRY

1910. A Catalogue | of the | Woodcuts and Engravings | in | The Huth Library | compiled by Alfred Henry Huth | London | Printed at the Chiswick Press.

150 copies printed, of which 100 were for sale.

Pp. xi-96. $7\frac{3}{4}$ in. by 11 in.

Although dated 1910, Mr. Quaritch announced it in May 1911 as "just published."

These prints formed part of the splendid library of the late A. H. Huth of Fosbury Manor, Wilts, sold by Messrs. Sotheby, Wilkinson and Hodge in July 1911. It comprises fine specimens of the earliest German wood and metal cuts, several being unique, and includes, besides nearly a complete series of works of Dürer, specimens of the early Dutch, French and English Schools, and the works of a number of the early masters known only by their initials.

The "Advertisement to the Reader," by Mr. Huth, is as follows:

> A catalogue of Prints in the Huth Library was first published, as a supplement, with the general Catalogue, now thirty years ago. Even at the time it was not satisfactory, since many prints were catalogued among the books, and not where they should have been, while others were omitted altogether. Since then, moreover, a few have been added, while much more is known about the early German prints especially, in which the collection is particularly rich.
>
> There has been the usual difficulty where to draw the line between illustrated books and books containing prints. At best it must be a compromise. I have not, for instance, entered block-books or books which a man who never intended to collect prints might have; while I have entered some books illustrated by engravers who published separate prints.

There are twelve beautiful reproductions of rare prints on eight plates.

JAMES, DR. FREDERICK H. (*See* Chapin, Willis O.)

LEGGATT, E. E.

1903. Catalogue of the | Complete Works of | David Lucas, | Engraver | Born 1802—Died 1881 | . . . | with a | Chronological List of the Engraver's | Works and Biography | [E. E. Leggatt.]

Pp. 68. $4\frac{1}{2}$ in. by $5\frac{3}{4}$ in.

The above catalogue describes a collection of 149 items belonging to Mr. E. E. Leggatt and lent by him in aid of the Artists' General Benevolent Institution.

At the end is another list arranged chronologically, and a portrait of David Lucas forms the frontispiece.

The biography and annotations to the various items are interesting.

1906. Catalogue of the Private | Collection of Engravings | Pastels, Drawings, etc. | formed by Mr. E. E. Leggatt of | Enfield | Exhibited for the benefit of the |

Artists' General Benevolent Insti- | tution, by Messrs. Leggatt Brothers | at 30 St. James's Street, S. W. June 1906.

Pp. 45. 5⅛ in. by 7½ in. Describes 291 items.

Particularly rich in mezzotints by David Lucas and Samuel Cousins.

### Marsh, Hon. George Perkins (Vermont)

1849. Collection of Hon. George Perkins Marsh of Vermont, acquired in 1849, described in "Smithsonian Institution | United States National Museum | Bulletin 70 | The National Gallery of Art | Department of Fine Arts | of the National Museum | by | Richard Rathbun | . . . | Washington 1909."

Pp. 140. 8vo. Illustrated.

### Morgan, J. Pierpont

1907. Catalogue | of | Manuscripts and Early | Printed Books | from the Libraries of William Morris, | Richard Bennett, Bertram, Fourth | Earl of Ashburnham, and | other sources. | Early Printed Books, Vol. I: Xylographica, Germany and Switzerland. Vol. II: Italy and Part of France. Vol. III: France (end), the Netherlands, Spain, and England. London | Printed at the Chiswick Press.

Vol. I, pp. xviii, 256; Vol. II, pp. viii, 280; Vol. III, pp. viii, 280.

These volumes describe the collection of Mr. J. Pierpont Morgan. They were privately printed, and include many of the earliest specimens of the art of engraving.

### Morrison, Alfred

1868. The | Collection of Engravings | formed between the years | 1860-68 | by | Alfred Morrison | Annotated Catalogue | and | Index to Portraits | by | M. Holloway | Privately Printed.

Pp. 400. 7⅜ in. by 10¾ in. Only 100 copies printed.

This is a catalogue describing 2,957 prints, arranged alphabetically by engravers. Where known, the dates of birth and death (or when they flourished) of the artists are given, and the prints are described or else bear the numbers in Bartsch, Passavant, or other books of reference.

There is also a portrait list arranged alphabetically by subjects.

It is a beautifully printed volume.

### Noyes, Crosby Stuart

1906. The Noyes Collection of Japanese Prints, Drawings, etc., presented by Crosby Stuart Noyes to the Library of Congress.

Pp. 32. Compiled by the Division of Prints of the Library and reprinted from the Report of the Librarian, 1906.

PEASE, JOHN WILLIAM

1904. City and County of Newcastle-upon-Tyne | [Vignette, Arms of Newcastle] | Public Libraries Committee | Catalogue | of the | Bewick Collection | (Pease Bequest) | by | Basil Anderton, B.A. (Lond.) | Public Librarian | and | W. H. Gibson | Branch Librarian.

Pp. iv-110. $7\frac{1}{2}$ in. by $9\frac{3}{4}$ in. Illustrated.

First impression, August 1904.

Second impression, with a few minor alterations, October 1904.

The collection was formed by Mr. John William Pease, and by him bequeathed to the Public Library.

The volume is more fully described in Chapter VIII.

RAPHAEL, SIR HERBERT H.

1909. Horace Walpole | A Descriptive Catalogue | of the | Artistic and Literary Illustrations | Collected by | Herbert H. Raphael, M.P. | Trustee of the National Portrait Gallery, | for the Extension of | the original Edition of | Walpole's Letters | into eighteen folio volumes | With an Introduction | Bristol | Edward Everard.

Pp. vii-659. $7\frac{1}{2}$ in. by 10 in.

This describes a remarkable collection of portraits, and was published with the object, as stated in the introduction, of bringing to the notice of those of the author's friends who are print collectors, the fascination of "grangerizing" or "extra-illustrating." The portraits are noted alphabetically, are fully described, and the volume and page where they are inserted are given.

Mezzotint portraits are described according to Chaloner Smith.

The volume is beautifully printed, and has, as a frontispiece, a photogravure reproduction of a mezzotint portrait of Walpole.

ROSE, JAMES ANDERSON

1874. A Collection | of | Engraved Portraits | Catalogued and Exhibited | by | James Anderson Rose | at the | Opening of the New Library and Museum | of | The Corporation of London | November 1872 | With a Preface on Engraving | and on the best mode of arranging a collection of prints | or engraved portraits | Illustrated by a Portrait of Mrs. Susanna Rose | Engraved by C. G. Lewis, from the original picture by Frederick Sandys; | and one hundred portraits produced in permanent photography | London.

Pp. 4+v to xvi+172. 9 in. by 11 in.

The portraits in this and the next two volumes are well reproduced.

1894. A Collection | of | Engraved Portraits | (further selection) | exhibited by the late | James Anderson Rose | at the | opening of the New Library and Museum |

of | The Corporation of London | November, 1872 | Accompanied by Biographies | and with an | Introduction by Gordon Goodwin | London.

Vol. I, pp. xii-168. 58 portraits. 9 in. by 11 in.

Vol. II, pp. 169 to 366. 45 portraits. 9 in. by 11 in.

### Salamanca Collection

1870. A Reproduction of the Salamanca Collection of Prints from Nielli, about fifty of which are unique and hitherto undescribed . . . with descriptions by George William Reid, Keeper of the Prints and Drawings in the British Museum.

This is fully described in Chapter XXIII (1).

### Schreiber, Lady Charlotte

1901. Catalogue | of | The Collection | of | Playing Cards | bequeathed to the Trustees of the British Museum | by the late | Lady Charlotte Schreiber | Compiled by Freeman M. O'Donoghue | London.

For full description of the above and of Lady Schreiber's three volumes relating to, and reproducing some of the specimens in, her collection, see Chapter XXIII (5).

For the volumes describing her collection of fans and fan-leaves see Chapter XXIII (4).

### Slade, Felix

1869. A Guide to that portion of the Collection of Prints bequeathed to the Nation by the late Felix Slade, Esq., now on exhibition in the King's Library (British Museum) Printed by order of the Trustees. London.

8vo.

### Tiffin, Walter F.

1883. Catalogue of a Collection of English Portraits in Mezzotint (from the origin of that style of engraving to the end of the eighteenth century) Selected for their Interest of Subject, Beauty of Impression, Rarity, Curiosity, or Excellence as Works of Art; being the portion in mezzotint of a collection of Portraits formed by Walter F. Tiffin . . . only a few copies printed for Private Circulation.

This book is fully described in Chapter XI.

### Thomas, Ralph

1874. A Catalogue of the Etchings and Dry-points of James Abbot Macneill Whistler. By Ralph Thomas.

This is primarily a catalogue of Mr. Thomas's collection. The book is fully described under the title of Whistler in Chapter XIV.

### Tosti, Cardinal

1870-3. Catalogue of the Collection of Engravings made by Cardinal Tosti and presented to the Boston Public Library by Thomas G. Appleton. These were purchased in Rome in 1869.

They are described in the following bulletins of the Library.

No. 13. April 1870, pp. 221-227.

No. 15. October 1870, pp. 270-275.

Special. 19th June 1871, pp. 1-24. Devoted to Portraits and an account of the purchase of the collection.

No. 21. April 1872, pp. 47-50.

Supplementary List. May 1873, pp. 1-21.

### Wilson, Thomas

1828. A | Catalogue Raisonné | of | the Select | Collection of Engravings | of | An Amateur | [Lithographed Vignette by H. Warren] | London.

Pp. iii-279-xii. $8\frac{3}{8}$ in. by $10\frac{1}{4}$ in.

This collection belonged to Thomas Wilson.

The frontispiece is copied from a print by Lionardo [*sic*] da Vinci presumed to be unique. There are a large number of engraved tail- and head-pieces and initials, five of the tail-pieces being by George Cruikshank, as follows:

Connoisseurs at a Print Sale.

Connoisseurs at a Print Stall.

Connoisseurs in a Print Shop.

The Print Room of the British Museum.

A Battle of Engravers.

These are very amusing. In the last one:

> Hogarth is seen in the foreground engaging Masson; near them Balechou is attacking Woollett, and further in the distance Marc' Antonio is furiously contending with Albert Durer: all these engravers were rivals: aqua fortis bottles, print folios, graving tools, and other instruments of art, form the missiles of attack, and the means of defence.

The frontispiece and title-page are here shown.

In the Preface occurs the following:

The Collection, which it is here intended to describe, has been formed with considerable care, during a series of years, by opportunities of acquisition which are never again likely to occur; as it is generally understood, that on the continent little remains to be explored, where treasures of the art were known or are supposed to exist. Most of these treasures are now beyond reach; many of them in Public Museums, and in the cabinets of princes, inaccessible to the most sanguine and persevering collector.

In forming the series of specimens which is the subject of these pages, three objects have been kept in view: a limited illustration of the *History of Engraving*, from the practice of the art of working in *Niello* in the 15th century, and the discovery of taking impressions on paper, to the present period: an assemblage of the best works of the most important masters, to effect that illustration: and their acquisition in the most perfect state of impression and preservation.

It is conceived that these objects have been accomplished. . . . An admirer of the art of engraving, wishes to have some testimony of the pleasure he has derived from his pursuit as the collector and possessor of these specimens; and he could not, therefore, deny himself the additional amusement of describing them: of prefixing a short biography of each master where it was practicable; and of adding such anecdotes of the prints collected, as seemed to him to be interesting.

It is a charming book, describing a remarkable collection.

# CHAPTER XIII

## SALE CATALOGUES

1786. Jonathan Blackburne.
1798. Sir Joshua Reynolds.
1799. Daniel Daulby.
1810. By Thomas Dodd.
1818-28. John Towneley.
1819. James Bindley.
1824. Anthony Molteno.
1824. Sir Mark Masterman Sykes, Bart.
1825. George Baker.
1834. A Nobleman of High Rank (Duke of Buckingham).
1835. Right Hon. Reginald Pole Carew.
1837. William Young Ottley, F.A.S.
1840. Sir John St. Aubyn, Bart.
1847. Lieut.-Colonel Durrant.
1849. The Stowe Granger, etc
1877. Rev. Thomas Hugo.
1887-88-90. John Chaloner Smith.
1903-7-8. Sir Wilfrid Lawson, Bart.
1910. H. S. Theobald, K.C.
1910. Daniel Meinertzhagen.
1911. Henry Huth and Alfred H. Huth.

### AMERICAN

1896. Edmund Law Rogers.
1896-99. Edward R. Cope.
1901. Dr. Charles E. Clark.
1902. Thomas William Hall.
1904-5. Hampton L. Carson.
1905. William H. Dougherty.
1906-10. Hon. James T. Mitchell.
1909. Henry Whelen, Jun.
1910. Edwin Babcock Holden.
1911. Robert Hoe.

Notes on a few important catalogues not fully described.

AMONG the most interesting books relating to prints are the catalogues of public sales, particularly if they are priced and contain notes. The only ones described in this chapter are a few in my own collection. It is by no means a complete list, even of the most important ones, but all are of interest and value.

1786. Jonathan Blackburne, of Liverpool.

This sale began 20th March 1786 and extended through thirteen evenings. The title-page of the catalogue is as follows:

A | Catalogue | of a | most curious and valuable collection of | Prints, Drawings, Books of Prints, and Portfolios; | Collected with great Care, and at a great Expense, by the late | Jonathan Blackburne, Esq. of Liverpool | This Collection consists of | near Ten Thousand of the finest Impressions of Historical and other Prints, both | Ancient and Modern. | The Historical Prints, Landscapes, &c. by |

| | | |
|---|---|---|
| Marc. Antonio | Raphael | Albert Durer |
| Rubens | Vandyke | Hollar |
| Rembrandt | Mic. Angelo | Visscher, &c. &c. |

A great Number of the finest Foreign Portraits by | Drevet, Edelinck, &c. &c. | The Engraved English Portraits by | Faithorne, White, Hollar, Cross, Pass, &c. &c. &c. | The English Portraits in Metzotinto by | Smith, Faber, M'Ardel, Becket, &c. &c. | To be Sold by Auction, in Lots, | as described in the Catalogue. | The Sale to be in London, in the beginning of March, 1786 | Leeds: Printed by Thomas Wright, 1785. | Price Two Shillings and Six-pence.

It contained 1,112 items, many of them including several prints, or sets of prints. The arrangement is alphabetical, the name of the painter in nearly all cases fixing the order. The items are well described. The prices were very low, the only one exceeding £10 being:

No. 995. The Portrait of Andrea Deonyfzoon, known by the name of the Man with the Pistols. A beautiful proof before letters—the rarest of all [Cornelius] Visscher's works. £19 10*s.* 0*d.*

The Rembrandt prints were particularly cheap; for instance, the "Three Trees," an original and two copies, only realized £2 12*s.* 6*d.* The only Rembrandt selling for more than £5 being:

No. 868. The Great Coppenol, a remarkable fine impression, with his name and verses in MS. finely written by himself. He was a writing-master. £5 5*s.* 0*d.*

The other prints, etc., selling for over £5 were the following:

No. 9. The Last Judgment by Martin Rota, remarkably fine. £6 0*s.* 0*d.*

No. 193. The Deploma [*sic*] of the Royal Academy in two sheets, by F. Bartolozzi, a remarkably fine impression. £7 9*s.* 6*d.*

No. 265. Adam and Eve [Albert Durer] a very fine Impression, in good preservation. £5 7*s.* 6*d.*

No. 281. Charles I, by R. Strange. Most beautiful proof before letters. £5 5*s.* 0*d.*

No. 283. Another: the Aqua Fortis Proof, very fine and curious. £9 0*s.* 0*d.*

No. 309. The Crowning with Thorns, by S. A. Bolswert, a most beautiful impression. £6 0*s.* 0*d.*

No. 701. St. Cecilia, accompanied by four other saints; angel above singing, folio, by Marc Antonio; remarkable [*sic*] fine, both as to impression and condition. £5 17*s.* 6*d.*

No. 724. The Mount of Parnassus by Marc Antonio; a beautiful impression in fine condition. £7 15*s.* 0*d.*

Three of the following drawings realized over £5, as follows:

No. 1055. A Study in Pen and Ink for a Madona [*sic*] and Child. An undoubted drawing by Raphael Santio da Urbino. £5 10*s.* 0*d.*

No. 1064. A very fine Drawing of a Landscape by Rembrandt. £6 6*s.* 0*d.*

No. 1065. A Landscape lightly etched by Rembrandt, and after washed in colour by himself, exceeding fine and very curious. £5 10*s.* 0*d.*

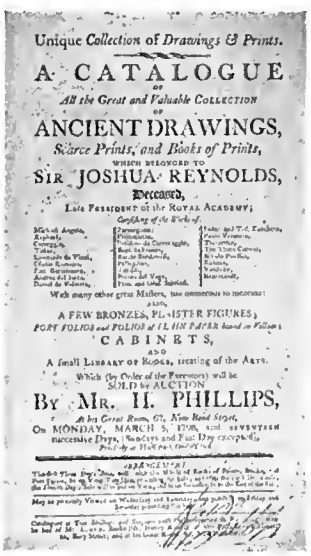
Two of the Books of Prints sold for over £5, as follows:

No. 1090. The Luxembourg Gallery. £8 0*s.* 0*d.*

No. 1091. The Emperor's Gallery of Pictures, etc. £8 8*s.* 0*d.*

1798. Sir Joshua Reynolds.

This sale took place 5th March 1798 and seventeen successive days (Sundays and Fast days excepted) at Mr. H. Phillips, 67 New Bond Street.


Unique Collection of Drawings & Prints.
A CATALOGUE
OF
All the Great and Valuable Collection
OF
ANCIENT DRAWINGS,
Scarce Prints, and Books of Prints,
WHICH BELONGED TO
SIR JOSHUA REYNOLDS,
Deceased,
Late President of the Royal Academy;
Consisting of the Works of
With many other great Masters, too numerous to mention:
ALSO,
A FEW BRONZES, PLAISTER FIGURES,
PORT FOLIOS and FOLIOS of ELIHN PAPER bound in Vellum;
CABINETS,
AND
A small Library of Books, treating of the Arts.
Which (by Order of the Executors) will be
SOLD by AUCTION
BY MR. H. PHILLIPS,
At his Great Room, 67, New Bond Street,
On MONDAY, MARCH 5, 1798, and SEVENTEEN successive Days, Sundays and Fast Day excepted.
ARRANGEMENT

The title-page is here shown. The catalogue contains an address to the public and a declaration by the executors to the effect that the Public may be assured that the whole of the collection was his intire Property, and that each drawing and print has a facsimile of Sir Joshua's seal imprinted on it. It contains 2,001 items, but many of them include from sixty to seventy prints or drawings. As a catalogue it is not interesting, as it contains no descriptions: for instance, items 39, 40, and 41, under the general heading of "Drawings," are as follows:

39. Twenty.
40. 15 ditto.
41. 30 ditto.

and under "Prints,"

51. 14 historical, Romanelli, &c.
52. 4 ditto, A. del Sarto, &c.

so that it is impossible to identify any drawing or print now found with Sir Joshua's mark, with any particular item in the catalogue. It is of interest, however, as it shows what a large collection Sir Joshua had made.

1799. Daniel Daulby.

This sale took place in Liverpool, 12th August 1799 and eight following days

(Sunday excepted) and is of special interest as it contains the extensive collection of the works of Rembrandt, on which Daulby based his catalogue of Rembrandt's etchings.

My copy is inscribed "One of the priced catalogues of Mr. D. Daulby, Given to me by Miss Daulby his daughter."—Joseph Mayer.

The following prices are typical and make one's mouth water:

| | |
|---|---|
| No. 23. Portrait of Rembrandt with a drawn sabre, scarce. | £1 1*s.* 0*d.* |
| No. 27. A Portrait of Rembrandt drawing 1st and 2nd imp., rare. | £4 19*s.* 0*d.* |
| No. 21. Rembrandt in a Cap like a Turban. | 6*s.* 0*d.* |

[The numbers are those in Daulby's catalogue.]

The prints by Dürer brought a few shillings each, excepting "a most beautiful impression" of Adam and Eve, which brought £4 4*s.*

Thirty-seven of the Little Masters sold for £1 1*s.* the lot, etc.

1810. By Thomas Dodd.

This collection (the name of the owner is not given) was sold 6th February 1810 and seventeen following days (Sundays and Mondays excepted) at 101 St. Martin's Lane. A second section was sold at a later date. The catalogue contains introductory observations on the utility of the art of engraving; the general instruction and entertainment afforded by prints; and some remarks on the difference and variety in impressions.

The items are arranged by schools and each school by artists in alphabetical order. In addition there are biographical notes on each artist. The prices are very low; for instance, Mr. Woodburn purchased an "uncommonly fine" impression of The Battle of the Saracens by Martin Schoen for £4 14*s.*; Mr. Barnet, David playing on the Harp before Saul, and the History of Joseph—four pieces—by Lucas van Leyden for 16*s.* 6*d.*, Dürer's Melancholia, and a copy by Wierix £1 7*s.*; St. Hubert (brilliant) £3 7*s.*; St. Jerome writing in his Chamber, and a copy by Wierix, £1 10*s.*; Adam and Eve £4 18*s.* (most brilliant), etc. Smith's "Dictionary of Engravers" illustrated with about 4,000 select specimens and extended to twenty-four volumes sold for £252. The prints by Hollar in this collection numbered about 1,500.

Dodd began the publication of a stupendous work entitled "The Connoisseur's Repertory" which he intended should form a complete biographical dictionary of artists and their most important works, accompanied by engraved tables of their marks and monograms. Only six numbers were published, however, including the first three letters of the alphabet. It is described in Chapter IV.

1818-28. John Towneley.

The first of these is the sale of Mr. Towneley's collection of prints by Hollar, 16th May 1818 and four following days. It comprised 535 items and realized £2,114 1*s.* 6*d.*

Many items were bought by Mr. Simco for the King's collection, by Mr. Woodburn for the Marquis of Buckingham, and by Mr. Grave[s?] for Sir M. Sykes.

Item 373 is as follows:

Archbishop Williams, whole length in a habit, uniting the Clerical and Military Character; over his Episcopal Robes is represented a rich belt to which are suspended Bandaleers, he bears a Musquet on his shoulder, attached to a Crosier by a match lighted at both ends, Sword by his side, Helmet on his head, his mitre placed on the ground on one side, and a Jesuit's cap on the other; small half sheet, very fine, one of the rarest prints by Hollar, and not in the Portland collection.

This item is mentioned particularly as it was bought by Mr. Sutherland for £21, and a note in my copy says:

Sutherland declared he had not slept for 2 or 3 nights so anxious was he to obtain 373 Arbp. Williams, he would have given £100 for it.

My copy also contains Mr. Towneley's book-plate, a view of "Townley Hall" [*sic*] and a number of interesting notes by Mr. William Ford of Manchester. The second sale took place in April 1828. It included "The Towneley Granger," of 1,306 items, the prices in many cases being quite high. It is evident from this and other sale catalogues of the period that British Portraits to illustrate Granger's History, and prints by Hollar, were more sought after than any others.

1819. James Bindley.

The Bindley Granger was sold in January and February 1819, by Mr. Sotheby "at his new and more extensive premises, No. 3 Wellington Street, Strand." The prices are high compared with those of other classes of prints sold about that time, and it is interesting to note in this and other sale catalogues of the period the familiar names of Colnaghi, Molteno, Graves, Woodburn, and Sutherland.

This catalogue contains 1,035 items, many of which brought from £10 to £30.

1824. Anthony Molteno.

This sale took place in April 1824. It comprised 539 items and realized £527 17*s.* 6*d.*

The title-page of the catalogue is as follows:

Bartolozzi's Works | A | Catalogue | of the valuable and | Extensive Productions of that Celebrated Artist | Francis Bartolozzi, R.A. | abounding in | Beautiful Proofs, Etchings, and Rare Variations | many of them unique | the property of the late | Mr. Anthony Molteno | of Pall Mall | comprising | The Choicest Collection | that has ever been submitted to Public Inspection | including two impressions | of | the Diploma of the Royal Academy | one of them granted to Mr. Bartolozzi himself | . . .

While the average price per item was about twenty shillings, some of the items included as many as sixty prints, and the average price per print (I have only roughly counted them, so that my estimate is not absolutely accurate) was less than half-a-crown. The two diplomas above mentioned brought £3 18*s.* and £10 10*s.* respectively. Compare these prices with those realized to-day—pence compared with pounds.

1824. Sir Mark Masterman Sykes, Bart.

This important series of sales, of a magnificent collection of prints, took place in five sections:

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| I. | 1,324 | items | realizing | £6,729 | 16s. | 0d., | occupying | 12 days. |
| II. | 313 | „ | „ | 1,139 | 1 | 6 | „ | 3 „ |
| III. | 1,282 | „ | „ | 6,897 | 15 | 0 | „ | 12 „ |
| IV. | 716 | „ | „ | 959 | 1 | 0 | „ | 7 „ |
| V. | 923 | „ | „ | 1,979 | 10 | 6 | „ | 8 „ |
| Total | 4,558 | „ | „ | 17,705 | 4 | 0 | „ | 42 „ |

The collection probably contained 100,000 prints. Among the buyers were Ottley, Sturtt, Colnaghi, Sotheby, Noseda, Graves, Woodburn and other familiar names. Again the portraits are among the best sellers, Sections I and IV being principally portraits. Section III comprised the Old Masters, and while we notice that prices are increasing, they are still absurdly low compared with modern standards.

1825. George Baker.

This sale took place 16th June 1825 and nine days thereafter at the house of Mr. Sotheby. The frontispiece of the catalogue is an engraved portrait of Mr. Baker. The 1,062 items sold for £4,322 13s. 6d. Mr. Baker was an ardent collector, known to possess a correct judgement and extensive knowledge of the fine arts. He was introduced into the Rev. Mr. Dibdin's "Bibliomania" under the character of Quisquilius, because of his impetuosity, but (the Preface of the catalogue says) there is no foundation for supposing any truth in the report, that a knowledge of what was there said of him expedited his departure, as he did not live to witness the publication of that curious and interesting Book Romance. The Preface also says:

> Few men attended the sale room with a more determined spirit of bidding and independence of buying, where the article was distinguished for rarity, than he did; and his collection forms one of that character, that there are very few lots which will not give the purchaser the strong ground for urging, as a value, that it belonged to Mr. Baker.

1834. A Nobleman of High Rank (Duke of Buckingham).

The sale of this remarkable collection was made in three sections and occupied thirty days. The catalogue consisted of 299 pages and 4,058 items, many of the items containing from ten to sixty or more prints. The total amount realized was £6,707 1s. 6d. Compared with present day prices, this is an absurdly modest total, as the few following will indicate, excepting that it should be stated that the English portraits still felt the influence of Granger, and sold well.

| | |
|---|---|
| Louis von Seigen. Portrait of Amelia Elizabeth—fine. | £5 5s. 0d. |
| Henry Goltzius. Portrait of aged female seated—probably unique. | £2 12s. 6d. |
| Raphael Morghen. The Last Supper: a superb proof. | £26 5s. 0d. |
| The Last Supper: the etching, with the head of one apostle nearly finished. | £1 11s. 6d. |
| The Last Supper: the original tracing—unique. | £1 5s. 0d. |

| | |
|---|---|
| Albert Dürer—Adam and Eve—brilliant impression. | £11 0s. 0d. |
| St. Hubert—brilliant. | £4 10s. 0d. |
| The Melancholy—fine, and two copies. | 8s. 0d. |
| Rembrandt—Portrait of Rembrandt while young—the first impression—"presque unique." | £53 11s. 0d. |
| Portrait of Rembrandt drawing—first state. | £33 12s. 0d. |
| The Hundred Guilder Piece—fine. | £1 2s. 0d. |
| The Goldweigher's Field—extra fine | £12 12s. 0d. |
| John Lutma—First state. | £5 5s. 0d. |
| Andrea Mantegna—The Entombment of Christ (and a copy). | £1 1s. 0d. |

The St. Hubert by Dürer, which, as mentioned, sold for £4 10s. would probably bring £400 to-day.

1835. Right Hon. Reginald Pole Carew.

This sale was remarkable for its Rembrandt etchings. It occupied three days, consisted of 391 items (mostly by Rembrandt), and realized £2,647 18s. 6d. It contained specimens from the Barnard, Hibbert, Haring and Bute collections, and the Preface says:

> Since the Barnard sale so choice a collection has not been exhibited for public competition in England. . . . The collection being uniformly fine, it has not been thought advisable to put the usual epithets of quality to them, excepting where it is necessary to determine the state or condition of the Print.

My copy contains many interesting notes of which the following are samples:

21. Portrait of Rembrandt with a drawn sabre (23) first impression, in which the left eye is darkened.

(Bought by Harding for £3 10s.)

*Note.* "Sold to the British Museum in 1841 by Messrs. Smith, who bought Mr. Hardie's [*sic*] collection."

81. The Hundred Guilder Print (72) on India Paper.

(Bought by Smith, for Mr. Volpato, £16 10s.)

*Note.* "Mr. Volpato sold this print to Mr. Revil of Paris for 1,000 francs. Mr. Revil sold it to Mr. Debois, and at his sale in 1845 it was bought for Mr. Johnson of Oxford for 2,800 francs."

340. A young woman reading, 1634 (314) first state, with the short nose.

(Bought by Woodburn for £15.)

*Note.* "This print was Wilson's first state which is much earlier than that called the first state by Daulby. Woodburn sold it to Lord Aylesford; Smith bought that collection from Woodburn in 1847 and this print went to the British Museum."

1837. William Young Ottley, F.A.S.

This sale comprised 1,911 items and occupied 14 days. My copy of the catalogue

is not fully priced, so I will not discuss prices. The collection is the one used by Mr. Ottley in preparing his "Dictionary of Engravers." The arrangement differs from previous catalogues. Some of the prints are arranged under the names of engravers in the ordinary way, some by schools, but most of them are in the following two classes:

Class I. Specimens of engravers arranged alphabetically;

First day's sale comprises:

Specimens of engravers, A to Bo.

Also Dutch school, Rembrandt, Dutch etchings.

Second day's sale:

Specimens of engravers, Bo to Fi, etc., etc.

Class II. Specimens for the illustration of monograms.

The catalogue is very interesting on account of the diversified character of the collection, and also because it contains the following notice:

Mr. Leigh Sotheby respectfully informs the Nobility, Gentry, and Public in general, that in continuing the business formerly carried on under the old Firm of Leigh & Sotheby, now established nearly a century, . . . he feels it necessary to state, that, supported by numerous and most respectable friends, he is enabled to give undeniable references to all persons who may honour him with their commands. To his former experience in business, which he may truly say has been considerable, he brings fresh energies and increased means; with the promise of future patronage, based upon a long knowledge of his assiduity and integrity.

The system pursued by the late Firm of giving and taking credit will no longer be acted upon by Mr. Leigh Sotheby. His terms to Purchasers are, ready money on delivery for all property bought at his Rooms—and to Sellers, cash, within fourteen days after the termination of each sale.

1840. Sir John St. Aubyn, Bart.

This sale comprised 2,393 items and lasted seventeen days. It was an important collection, but the principal reason for noting it here is because of the low prices some of the prints realized. For instance:

| | | |
|---|---|---|
| Rembrandt. | The Hundred Guilder, on India paper, a fine and perfect impression. | £14 3*s.* 6*d.* |
| | Landscape with a Flock of Sheep—very fine. | £1 10*s.* 0*d.* |
| | The Great Jewish Bride—very fine. | £1 1*s.* 0*d.* |
| Dürer. | Adam and Eve—extra fine. | £10 10*s.* 0*d.* |
| | The small circular Crucifixion, in the most perfect state with square margin—extremely rare. | £7 15*s.* 0*d.* |
| | Melancholy—extra fine. | £5 10*s.* 0*d.* |
| | The Knight and Death—brilliant. | £7 7*s.* 0*d.* |

1847. Lieut.-Colonel Durrant.

This sale occupied seven days, comprised 922 items, and realized £2,324 6*s.* 6*d.* It took place at the house of S. Leigh Sotheby & Co.

The Preface states that Lieut.-Colonel Durrant's great delight was in obtaining

the finest old English portraits of the most remarkable characters in British History, and to this portion of his collection the attention of amateurs was particularly directed, as no such series, as to beauty of condition, had ever before been formed. A section of the catalogue contains the following interesting and important note.

Early British Portraits
intitled
The Baziliωlogia
or
Book of Kings and Eminent Men during the
Reigns of Elizabeth and James I.

---

This extremely rare and interesting series of Portraits is esteemed the most valuable book of prints existing. They were originally published as separate publications, at different periods of the reigns of Elizabeth and James I, but were occasionally sold as one series, with a title prefixed intitled "Basiliωlogia," or "A Booke of Kings, beeing the true and lively Effigies of all our English Kings. . . ." London, 1618.

So rare is this collection that but five or six copies have been discovered, and they, materially varying both in number of plates and beauty of impression,—the most complete was the celebrated De la Bere volume sold by Mr. Christie on March 27, 1811, which contained 152 Portraits and produced £601 15*s*. Another was the Fife volume, sold by Mr. Stewart on February 14, 1812, which contained 158 plates. Two or three other copies have since been discovered, but with a far less number of plates. The whole of these volumes have been cut up and sold separately,—the rarity therefore of anything like a perfect series is proportionably increased. It is to be remarked, that while each of these volumes contained some fine impressions, others were very indifferent; and so are the few volumes still existing in their original form, of which there are two in the Bodleian Library (varying in the number of platès), and one in the Bibliothèque at Paris.

The present collection was formed out of the sales of the above-mentioned volumes, and others procured from the celebrated Collections of Portraits formed by Bindley, Sykes, Dowdeswell, Towneley, Horace Walpole, &c., and may justly be considered the most beautiful existing, both in regard to the brilliancy of impression and purity of preservation. Many of the plates have been frequently changed, when a finer impression was to be procured, and that without regard to expense,—the series cost Col. Durrant upwards of £500.

They are also highly valuable in connection with the history of English art, being the first published engraved British portraits, and chiefly by native artists.

There are 114 mentioned in the catalogue of this collection and they realized only about £200, or less than half their cost. The cheapest lot was:

Sir Francis Bacon by Simon Pass and Sir Henry Herbert, Lord Chief Justice of the Common Pleas by Simon Pass, both sold by Sudbury and Humble. (2.) six shillings.

The most expensive:

Henry Rich, Earl of Holland, in armour, trophies of arms in the corners, inscribed "Henry Rich, Knight, Captaine of the Guard to his Royale Majestie," by Will. Pass, sold by Thomas Jenner, a beautiful impression with large margin. (1.) £12 10*s*. 0*d*.

It will perhaps be interesting to further notice this important volume, particularly as the only chapter herein dealing with portraits is that on books *about* portraits as distinguished from books *of* portraits, the "Baziliωlogia" coming within the latter class.

A full bibliographical note by Mr. A. M. Hind is given in Appendix III (page 169) of "Early Engraving and Engravers in England" (Colvin) from which the following is taken:

The Portraits (which measure on an average $7 \times 4\frac{1}{2}$) are in form busts within a decorated oval (round which, name and title are given in Roman Capitals) in rect, with inscriptions and signatures in a rect. margin below. . . .

It is difficult to decide what portraits formed the original series; partly because even the few bound copies that exist (*e.g.* the two in the B. M.) may have been largely made up at a comparatively recent date, and partly because, even as early as the seventeenth century, miscellaneous portraits of royalty and nobility were sometimes bound up in the same volume with the Baziliωlogia proper. The famous Delabere volume, which was dispersed at the sale in 1811, was a conspicuous example of the latter practise. . . .

Probably to affirm that the work originally included only monarchs—according to the title—would be to imply too strict a condition; these however, are the only portraits which appeared later in Martin's *Historie & Lives* (edd. 1628 and 1638) and Mathew Stevenson's *Florus Britannicus* of 1662, when undivided copies of the Baziliωlogia could hardly have been uncommon. . . .

The title-page in the first state is here reproduced from a copy belonging to MR. BEVERLY CHEW of New York. The second state has the portraits of Charles I and Queen, in the place of James and Anne, and new title, for Biondi's "Civill Warres," 1641. The third state has the same title, but new printer's address (T. Jenner) for M. Stevenson's "Florus Britannicus," 1662.

Later the plates (according to Mr. Hind) appeared (with some exceptions and changes) in

I. William Martyn: Historie and Lives of the Kings of England. London, for James Boler, 1628 [also in 1638].

II. Mathew Stevenson: Florus Britannicus or an exact Epitome of the History of England. London, Thomas Jenner, 1662.

III. Copies of the heads, reduced in size, and within a single oval line, appeared in Florus Anglicus by Lambert Wood, printed by Simon Miller, 1658.

I have a copy of "The History of the Life and Reigne of Richard III," by George Buck, 1647, extra illustrated by the insertion of twelve of the portraits of kings by Elstrack, in the first state, and duplicates in a later state from one of the books last mentioned.

I also have a number of the Baziliwlogia portraits bearing the address of "Thomas Geele at the dagger in Lumbard Street," all of them being excellent impressions. I have not seen this address noted elsewhere.

1849. The Stowe Granger, etc.

This great sale is covered by three catalogues:

I. The Granger, consisting of 147 pages and 1,375 items.

II. The Noble Continuation of Granger, and other prints, 62 pages and 826 items.

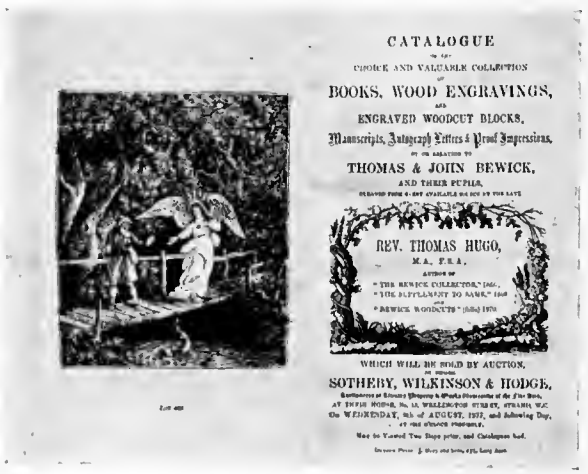
III. Other engravings, principally those collected to illustrate the private correspondence of Horace Walpole, 31 pages and 297 items.

The sale continued through seventeen days, and the portraits brought large prices. The catalogues, particularly the Granger, contain many valuable notes relative to the portraits. Many of the items, as usual, consisted of a large number of prints, so that the collection as a whole numbered many thousands.

Many important sales took place during the next thirty years, but I will skip over this period, and next notice:

1877. Rev. Thomas Hugo.

This was a sale of a choice collection of Books, Wood Engravings, and Engraved Woodcut Blocks, Manuscripts, Autograph Letters, and Proof Impressions by or relating to Thomas and John Bewick, and their pupils, gleaned from every available source by the late Rev. Thomas Hugo, author of "The Bewick Collector" 1866, the supplement to the same, 1868, and "Bewick Woodcuts" (folio), 1870.


CATALOGUE

OF A CHOICE AND VALUABLE COLLECTION OF

BOOKS, WOOD ENGRAVINGS, AND ENGRAVED WOODCUT BLOCKS,

Manuscripts, Autograph Letters & Proof Impressions,

BY OR RELATING TO

THOMAS & JOHN BEWICK,

AND THEIR PUPILS,

REV. THOMAS HUGO,

M.A., F.S.A.,

AUTHOR OF

"THE BEWICK COLLECTOR," 1866;

"THE SUPPLEMENT TO SAME," 1868

AND

"BEWICK WOODCUTS" (folio) 1870.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

Auctioneers of Literary Property & Works Illustrated by the Fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

On WEDNESDAY, 8th of AUGUST, 1877, and following Day,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior, and Catalogues had.

The title-page and frontispiece are here reproduced. The catalogue is very interesting and contains many illustrations printed from the original blocks, together with valuable notes and descriptions. It consists of ninety-one pages and 674 items. The total amount realized was only £507 1*s*.

The Introductory Notice is as follows:

The following catalogue comprises the largest and best selected Collection of the Works of Thomas and John Bewick ever yet offered for public competition. It has been formed with industry and great taste during the life of the late Rev. Thomas Hugo, and in many instances acquired with great difficulty and at large cost, and at a time and with opportunities that will never occur again. It deserves the closest attention from Collectors, the proofs and rare speci-

mens being matchless, and the Engraved Woodcut Blocks comprising many of the finest of T. & J. Bewick's productions.

It is a source of satisfaction to know that many of the items from the Hugo Collection are now in the Public Library of Newcastle-upon-Tyne, having been bequeathed by the late John William Pease. The Newcastle collection of Bewick items now, I believe, stands unrivalled. It is appropriate that this should be the case. An interesting catalogue of the Pease Bequest was issued in 1904 by the Public Libraries Committee of the City and County of Newcastle-upon-Tyne, compiled by the Librarian, Mr. Basil Anderton, B.A., and Mr. W. H. Gibson, Branch Librarian.

1887-88-90. John Chaloner Smith.

The first two sales took place in March 1887 and April 1888 respectively. They occupied eighteen days. The third took place in April 1890 and occupied fourteen days.

The first catalogue contains 1,805 items, an interesting introduction and complete index. The total amount realized was £4,798 16*s.* The frontispiece is a beautiful autotype reproduction of the portrait of Mary Wollstonecraft Godwin by W. T. Annis after Opie.

The second catalogue contains 1,841 items, continuing the pages and item numbers from the first. It likewise contains an interesting introduction and complete index, but no frontispiece. The total amount realized was £5,099 19*s.* 6*d.*, making a total for the two sales of £9,899 15*s.* 6*d.* The peculiar interest of these catalogues is that they cover the collection of the accomplished author of "British Mezzotinto Portraits."

Some items give the number of the known specimens of certain prints; and the dates of birth and death of the engravers (or when these are unknown, then the dates when they flourished) are also given.

These catalogues are valuable to the collector of mezzotints, particularly mezzotint portraits. I have not the prices of the individual items in the second sale, but those in the first are very low. Very few reached £20 and the following are the only single prints which exceeded £30.

| | |
|---|---|
| Mary Duchess of Ancaster by MacArdell, choice proof with large margin, on thin paper. | £31 0*s.* 0*d.* |
| Lady Mary Fenwick by George Lumley. No other specimen known: presentation proof. | £31 5*s.* 0*d.* |
| Emily Mary, Countess of Salisbury, whole length, by Valentine Green after Sir Joshua Reynolds, proof. | £31 10*s.* 0*d.* |
| Lady Charles Spencer, by W. Dickinson, proof with margin. | £32 0*s.* 0*d.* |
| Mrs. Woffington as Mrs. Ford, whole length, by J. Faber, Jr. | £40 0*s.* 0*d.* |
| Samuel Johnson by Wm. Doughty after Sir Joshua Reynolds, choice finished proof. | £43 10*s.* 0*d.* |

The third sale included fourteen mezzotint prints omitted from the first and second, and 2,824 additional items forming Mr. Chaloner Smith's general collection.

Excepting that it was very large—many of the items including from ten to over fifty individual prints—it calls for no special comment. The amount realized was £2,230 2*s*.

1903-7-8. Sir Wilfrid Lawson, Bart.

This collection was made at the end of the eighteenth century, the owner died early in the nineteenth, and the collection was practically undisturbed, though well preserved, for about a hundred years. The first portion was sold at Christie's, 30th June and 1st July 1903; it consisted of 261 lots of mezzotint portraits, the lots containing from one to fifty-one items. The total amount realized was £7,147. It contained a remarkable number of the choicest specimens.

It was not until March 1907 that the second portion was sold, this time at Sotheby's. It occupied seven days and consisted of 1,099 lots, which realized £19,286 7*s*. 6*d*., and made a great sensation. It covered all classes of prints, including a splendid series of English mezzotints, a remarkable collection of French line-portraits, old masters, scrap-books and other volumes of prints, and specimens of the work of nearly all engravers of importance. Many of the prices were very high and the quality of most of the impressions was of the best.

The third and last portion was likewise sold at Sotheby's in March 1908. This sale lasted three days, included 512 lots, and realized £4,880 15*s*. 6*d*., which, added to the previous portions, made a grand total of £24,167 3*s*. This concluding portion contained many scarce engravings. Probably the most important feature of this and the previous sale was the high prices paid for the French line-portraits of men.

It is also interesting to study the prices of the various mezzotints and other prints of the English school, and note how greatly they have increased over those realized at previous important sales.

1910. H. S. Theobald, K.C.

Mr. Theobald has for many years been an ardent and discriminating collector of prints. On account of failing sight he decided to abandon this pursuit, and his collections came into the market. The Whistlers were sold *en bloc*; and, although they were catalogued for sale, the unrivalled series of mezzotints by David Lucas after Constable were withdrawn, and sold privately to Mr. John Charrington, the Honorary Keeper of the Prints in the Fitzwilliam Museum, Cambridge, and by him presented to the Museum. The newspapers stated at the time that these two lots realized about £7,000.

The first portion of the sale was held at Christie's, 12th and 13th April; it consisted of 357 items, embracing etchings of the modern schools and mezzotints by [Sir] Frank Short, and realized £7,510 5*s*. Many of the prices were records, of which the following are specimens:

| | |
|---|---|
| L'Abside de Notre Dame. Méryon. | £640 |
| La Morgue. First state. Méryon. | £320 |

Ten of the Méryons realized over £100 each, and eight others £50 or more.

La Cardeuse (D. 15). J. F. Millet. £40 0*s.* 0*d.*
Le Départ pour le Travail (D. 19). J. F. Millet. £55 0*s.* 0*d.*
Les Bêcheurs (D. 13). J. F. Millet. £60 0*s.* 0*d.*
River in Ireland (D. 82). First state. Haden. £94 10*s.* 0*d.*

The second portion was sold, likewise at Christie's, during the week beginning 25th April. It consisted of 1,098 lots (of which lots 969 to 1,098 were withdrawn and purchased by Mr. Charrington as before mentioned) and realized £27,183 15*s.* 6*d.*

This portion comprised portraits in the finest states by the earliest engravers in mezzotint down to those of the early nineteenth century, fine stipple portraits by Bartolozzi and other engravers of his school, and a splendid series of line-engravings.

Many of the items reached three figures, and show a great rise in prices since the Chaloner Smith and other previous sales. The following is a list of the single prints reaching £100 or more—all the prices are in guineas except the first.

Charles I in his robes, after Van Dyck, by Sir Robert Strange—proof before any letters and before marks of the graver were erased. £100
Gellius de Bouma, by C. de Visscher—first state with the white book. G. 105
Miss Farren, after Lawrence, by Bartolozzi—first state printed in bistre. 125
Lords George and Charles Spencer, after Richard Cosway, by W. Whiston Barney—first state. 175
Miss Benedetta Ramus, after Romney, by William Dickinson—first state. 640
Mrs. Sheridan as "St. Cecilia," after Reynolds, by Dickinson—first state. 110
Lady Taylor, after Reynolds, by Dickinson—first state, with Walpole's handwriting. 290
Rembrandt's Frame-maker, after Rembrandt, by John Dixon—proof with artist's name only, in etched letters. 300
Samuel Johnson, after Reynolds, by William Doughty—undescribed proof with etched letters, before "Dr." was erased and "LL.D." added. 280
Miss Sarah Campbell, after Reynolds, by Valentine Green—first state. 160
Georgiana, Duchess of Devonshire, after Maria Cosway, by Green—first state. 105
Lady Caroline Howard, after Reynolds, by Green—first state. 260
Mrs. Ann Warren, after Romney, by C. H. Hodges. 110
Mrs. Curtis, after Walton, by Henry Hudson—proof before all letters. 370
Hon. Miss Monckton, after Reynolds, by John Jacobé—early proof, cut close. 130
Signora Baccelli, after Gainsborough, by John Jones—second state. 175
Edmund Burke, after Romney, by Jones—first state. 370
Mrs. Davenport, after Romney, by Jones—only state. 580
Georgiana, Duchess of Devonshire, and Lady Georgiana Cavendish, after Reynolds, by George Keating—first state. 200
Elizabeth, Duchess of Hamilton and Argyle, after Read, by Robert Laurie—first state. 230
Mary, Duchess of Ancaster, after Hudson, by James McArdell—first state. 200
Lady Hamilton as "Nature," after Romney, by Henry Meyer—second state. 310
Emma, Lady Kenyon, after Hoppner, by Meyer—proof before all letters. 145
Miss Nelly O'Brien, after Reynolds, by Charles Phillips—first state. 170
Mrs. Arbuthnot, after Hoppner, by S. W. Reynolds—first state. 120
The Standard Bearer, by Prince Rupert—first state. 240
Lady Mildmay, after Hoppner, by William Say—proof with open letters. 130
Amelia Elizabeth, Landgravine of Hesse, by Ludwig von Siegen—first state. 105

Mrs. Carwardine and Child, after Romney, by John Raphael Smith—first state. G. 260
Miss Cumberland, after Romney, by Smith—second state. 160
John Philpot Curran, after Lawrence, by Smith—first state. 165
Lady Hamilton as "Nature," after Romney, by Smith—first state. 230
Lady Caroline Montagu, after Reynolds, by Smith—first state. 195
Hon. Mrs. O'Neill, after Peters, by Smith—first state. 280
Miss Theophila Palmer, after Reynolds, by Smith. 205
Mrs. Payne Galway and Son, after Reynolds, by Smith—first state. 540
Mrs. Robinson, after Romney, by Smith—first state. 420
Mrs. Stables and Daughter, after Romney, by Smith—first state, cut close. 155
Col. Tarleton, after Reynolds, by Smith—first state. 185
The Walton Family (The Fruit Barrow), after Walton, by Smith—proof with etched title. 130
Sophia Western, after Hoppner, by Smith—proof with etched letters. 120
Sylvia, after Peters, by Smith—proof with etched letters. 220
Miss Jacobs, after Reynolds, by Jonathan Spilsbury—first state. 200
Countess of Cholmondeley and Son, after Hoppner, by Charles Turner. 520
Lady Louisa Manners, after Hoppner, by Turner—first state. 200
Lord Nelson, after Hoppner, by Turner—proof before any letters. 190
Sir Walter Scott, after Raeburn, by Turner—undescribed state with the word "proof." 145
Miss Francis Woodley, after Romney, by James Walker—first state. 200
Phebe Hoppner (The Salad Girl), after Hoppner, by William Ward—first state. 200
Elizabeth, Countess of Mexborough, after Hoppner, by Ward—proof with etched letters. 350
Edmund Burke, after Reynolds, by James Watson, first state. 110
Warren Hastings, after Reynolds, by Thomas Watson. 170
Lady Rushout and Children, after Gardner, by Watson—first state. 305
The Setting Sun (Godsall Children), after Hoppner, by John Young—first state. 620

This is a long list, but worth recording.

The third portion was sold in Stuttgart, 12th to 14th May 1910. The catalogue contains eighteen full-page plates of reproductions of some of the rarer prints, and a few illustrations in the text. It comprises 769 items, mostly old masters, in fine condition, many being of the greatest rarity, and realized a little less than 750,000 marks (about £37,000). Some items from other sources were included in the sale, but by far the largest portion belonged to Mr. Theobald. The 145 etchings by Rembrandt brought M404,500, including the Great Jewish Bride, M35,000, Jan Lutma, M28,000, and a rare state (the only other impression being in the British Museum) of Rembrandt drawing near a window, M33,000.

These prices show how hopeless it is for the ordinary collector to expect to obtain the choice or rare productions of the great masters.

1910. Daniel Meinertzhagen.

This sale took place 12th July 1910 at Christie's. It consisted of only 157 lots, but realized the enormous total of £14,016 13*s.* 6*d.*, which is probably a record for a one-day sale of engravings.

The following is a list of the single prints which realized over two hundred guineas—the prices being in guineas.

| | |
|---|---|
| Miss Cumberland, after Romney, by J. R. Smith—first state. | 250 |
| Mrs. Carwardine and Child, after Romney, by Smith—first state. | 250 |
| Mrs. Stables and her daughter, after Romney, by Smith—first state. | 420 |
| The Hon. Mrs. Beresford, after Romney, by J. Jones—first state before any inscription. | 400 |
| Mrs. Davenport, after Romney, by Jones—fine impression with untrimmed margin. | 500 |
| Countess of Cholmondeley and her Son, whole length, after Hoppner, by Charles Turner—first state with wide margin. | 440 |
| The Daughters of Sir Thomas Frankland, after Hoppner, by W. Ward—proof before any letters, with inscription by the engraver. | 1,150 |
| Lady Bampfylde, whole length, after Reynolds, by Thomas Watson—first state before any letters. | 550 |
| Mrs. Carnac, whole length, after Reynolds, by J. R. Smith—first published state. | 610 |
| Lady Elizabeth Compton, whole length, after Reynolds, by V. Green—first state. | 460 |
| Viscountess Crosbie, whole length, after Reynolds, by W. Dickinson—first state. | 700 |
| Lady Betty Delmé and Children, whole length, after Reynolds, by V. Green—first state. | 520 |
| Jane, Countess of Harrington, whole length, after Reynolds, by V. Green. | 240 |
| Mrs. Pelham feeding Chickens, whole length, after Reynolds, by W. Dickinson, fine impression of the only state. | 480 |
| Lady Catherine Pelham Clinton, whole length, after Reynolds, by J. R. Smith—first state. | 680 |
| The Ladies Waldegrave, after Reynolds, by V. Green—first state. | 440 |

A number of prints realized between one and two hundred guineas, including Master Lambton, after Lawrence by Samuel Cousins—first state when Lawrence published the plate, £168.

1911. Henry Huth and Alfred H. Huth.

The sale of the engravings and woodcuts from the famous library collected by Henry Huth, and which was maintained and augmented by his son, Alfred H. Huth of Fosbury Manor, Wiltshire, took place at the rooms of Messrs. Sotheby, Wilkinson, and Hodge, London, 4th, 5th, and 6th July 1911.

The illustrated edition of the catalogue has a frontispiece and twenty-four other reproductions of very rare prints.

The total amount realized was £14,840 12*s.* 6*d.*, being a very large increase over the cost. In many cases the impressions of the early cuts in wood and metal were unique, and as such they are recorded in Schreiber's "Manuel de l'Amateur de la Gravure sur Bois et sur Métal au XVe Siècle."

The splendid and almost complete series of 351 woodcuts by Dürer sold for £5,400, which is said to be £5,150 more than Mr. Huth paid for them. Fifteen lots (mostly single prints) sold for from £100 to £200 each, while the following sold for larger sums.

The Resurrection. The Master E. S. [Lehr 47.] £340
The Flight into Egypt. The Master L. Cz. [Pass. II, 289.] £300
"Dye zaigung des hochlobwirdigen hailigthums der Stifft Kirchen zu Wittenburg." Fine copy of this rare book. 33 of the plates are described by Bartsch (79-111). £255
Adam and Eve. Albrecht Dürer. [B. 1.] £370
"Melencolia." Albrecht Dürer. [B. 74.] £240
The Knight and Death. Albrecht Dürer. [B. 98.] £270
Illustrations to the Apocalypse. Jean Duvet. Complete set of the 23 engravings. [Dumesnil, 27-49.] £300

The catalogue of the collection prepared by Mr. Alfred H. Huth, but which was not issued until after his death, is described in Chapter XII.

## A FEW AMERICAN SALE CATALOGUES

1896. Edmund Law Rogers (Baltimore).

This sale took place in Philadelphia in April 1896. The catalogue was prepared by Mr. Stan V. Henkels of Philadelphia, who also compiled, with the exception of the Clark, Hoe, and Holden catalogues, all the following.

It contained 1,553 items, many of them comprising a number of prints. The collection was a comprehensive one, including over sixty etchings by Rembrandt, over thirty engravings by Albert Durer, and many other old masters; fine French line-engravings, including thirty portraits by Nanteuil, also a large number of modern etchings. The catalogue has sixteen full-page reproductions of some of the scarcer prints. Unfortunately it is not priced.

1896-99. Edward R. Cope (Germantown).

Part I. May 1896, pp. 48, 1,126 items, Portraits.
II. May 1896, pp. 68, 1,247 items, Portraits.
III. May 1896, pp. 44, 814 items, Miscellaneous.
IV. November 1899, pp. 44, 586 items, Balance of Collection.

The first three parts are beautifully illustrated. A supplement was published containing illustrations only, for Part IV.

Mr. Henkels states that without exception the collection was the finest ever offered for sale in America (up to that time).

It was very comprehensive, embracing all schools, and many of the prints are of the greatest rarity. Very good prices were realized for Parts II and III, but low, compared with present standards.

1901. Dr. Charles E. Clark.

This sale took place in Boston, in January 1901. There were 2,061 items, which realized $11,075. About 550 of the items were portraits of, or items in some way relating to, Washington. The catalogue contains a dozen illustrations. In addition

to portraits, there was an almost complete collection of the engraved works of the Cheneys, David Edwin, and A. B. Durand. Most of the prices were absurdly low, although two of the Washington portraits realized $275 and $330 respectively; a coloured mezzotint of the Death of General Wolfe, "printed for R. Sayer, Map and Printseller No. 53 Fleet Street, as the Act directs, 10th Oct'r. 1786," $180; Major-General Benjamin Lincoln, engraved by J. R. Smith (mezzotint), $135, and General Knox, LL.D., by E. Savage—London 1791—oval stipple (5¾ in. by 7½ in.) $140.

207 examples of the work of John and Seth W. Cheney brought $500, and 160 examples of the work of Asher B. Durand, $60.

The principal item in the sale was the original autograph correspondence between Washington and Sir Isaac Heard, Garter King-at-Arms, relating to the Washington Genealogy and Pedigree. This realized $1,750. The catalogue included nearly three pages of extracts from this correspondence, and interesting notes relative to the Cheneys, Durand and Edwin, and the prints are well described.

1902. Thomas William Hall (Baltimore).

This sale took place 24th and 25th April 1902, in Philadelphia. The catalogue contains 449 items and eleven reproductions of some of the rarest prints. It was a well selected collection, and included many Rembrandts, Dürers, and other choice items.

1904-5. Hampton L. Carson (Philadelphia).

Four catalogues cover the sales of this collection, all illustrated with splendid reproductions of the rarest prints. I know of no sale catalogues of prints, in English, which will compare with these and the other American catalogues hereinafter noted.

Part I. This sale took place 21st-22nd January 1904. The catalogue is devoted entirely to engraved portraits of Washington, excepting three St. Memin items which will be specially referred to. It contained 1,085 items, 173 pages, and 24 reproductions of portraits. The collection includes nearly all the Washington portraits mentioned by Baker and many unknown to him. Many of the portraits brought good prices, the following realizing over $300, while forty-five realized from $100 to $300.

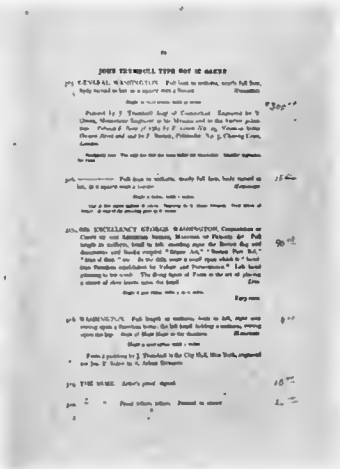
| | |
|---|---|
| Baker No. 1. Painted and engraved by C. W. Peale 1787, first state. | $630 |
| The same, second state, with title in border, cut oval. | 375 |
| Baker No. 12. Pell pinxit. V. Green fecit 1785, open letter proof, with scratched title. | 490 |
| The same, printed in colours, engraved title in open letters—probably unique. | 475 |
| Baker No. 26. Washington and Mrs. Washington 1782. B. Blyth del., J. Norman Sculp. (Pair.) | 500 |
| Baker No. 80. Painted by R. Wright, P. Dawe Sculpt., 1801. | 320 |
| Baker No. 147. Painted by J. Trumbull, engraved by V. Green, 1781, first state with etched title. | 415 |
| Baker No. 434. "General Washington, Father and Protector of America," engraver unknown. | 375 |
| [Note. In the catalogue it is stated that this is unknown to Baker, but this is an error.] | |
| Baker No. 395. St. Memin type. Profile bust in uniform. Oval $\frac{10}{16}$ inch by $\frac{8}{16}$, mezzotint. | 420 |

The two following were unknown to Baker, so I give the numbers from Hart.

Hart 292 (Carson 636). Unknown. Published July 1st 1801 by Atkens and Nightingale, magnificent impression, printed in colours. $600

Hart 293a (Carson 637). [E. Savage Execu:td 1801.] Before all letters—possibly unique. 700

Lot No. 315, which sold for $300, and the page on which the item is described, are here reproduced. It is not in Baker, but in Hart it is No. 101. Mr. Henkels says it is the only impression he has seen, but Hart mentions another (101a) *before all letters.*



The three numbers in the catalogue, other than engraved portraits of Washington, are as follows:

No. 925, St. Memin's own personal collection of proofs of 761 portraits engraved from life by him, all neatly mounted by himself, and named in his autograph.

This item realized $4,800. The catalogue gives a complete list of the portraits and a brief life of St. Memin.

No. 926. The original portrait of Gen. Geo. Washington. Profile to left, laureated, taken from the living features with a *physionotrace* by M. De St. Memin, in crayon, on light pink paper. It formerly belonged to Mr. Clarence S. Bement, and it was from this portrait that Mr. Max Rosenthal made his beautiful mezzotint portrait.

This item realized $800.

No. 927. Photographic reproductions of 760 St. Memin Portraits. New York. Published by Elias Dexter 1862.

It sold for $60.

Part II. This sale took place 20th-21st April 1904. The collection included engraved portraits of Thomas Jefferson, Benjamin Franklin and Gilbert Mottier de La Fayette. It contained 1,141 items, 157 pages, and 24 reproductions of portraits.

While the prices obtained were not as high as those in Part I, many items brought over $100, and the aggregate was large.

This catalogue is an important book of reference, and the illustrations are of the same high standard as the previous part.

Part III. This sale took place 16th-17th December 1904. The collection included engraved portraits of signers of the Declaration of Independence, Presidents and

Members of the Continental Congress, Officers in the American Revolution and Views of Independence Hall. It contained 1,187 items, 93 pages, and 13 reproductions of portraits.

Part IV. This sale took place 31st October and 1st November 1905. The collection included engraved portraits of American naval commanders, early American explorers and navigators, and rare American sea and land battles.

It contained 873 items, 80 pages and 15 reproductions.

These two parts are of the same importance, as books of reference, as Parts I and II.

A convenient feature is the printed lists of prices issued after the sales to catalogue holders.

In Part I is a copy of a letter from Mr. Carson to Mr. Henkels, in which he says:

I have concluded to offer for sale through you, my collection of *Americana*. As you are aware it is widely known throughout the country, and during the last two or three years I have loaned from it for use by authors of books and proprietors of magazines, over Five Hundred pictures. This has involved great labor and much attention by me personally.

These requests are being renewed constantly in different directions, and it has become an impossibility, with the pressure of professional and public duty, to adequately care for it and reply to the numerous demands, for essentially it makes me a curator of a public institution, without the leisure to attend to it.

1905. William H. Dougherty (Philadelphia).

This catalogue is divided into two parts.

Part I. 3rd and 4th May 1905, 32 pages, 321 items. It includes mezzotints, line and stipple engravings, and etchings. On the outside of the cover is a reproduction of "Countess Grey and Her Children," after Lawrence by Samuel Cousins: the frontispiece is "The Rose Girl" (Lady Ashley), after Lawrence by J. R. Jackson, and there are twenty-five other full-page reproductions. All of the great engravers in mezzotint are represented. The prices are low: for instance, the pair of flower and fruit pieces by Earlom after van Huysum sold for $200: Prince Rupert, by Valentine Green after Rembrandt, $105; Smugglers, after Morland by Ward, and Travellers, after and by the same, $32.50 and $45.00 respectively.

Part II. 25th and 26th May 1905, 86 pages, 851 items. It includes line and stipple engravings, and etchings. On the outside of the cover is a beautiful reproduction of Guillaume de Brisacier by Masson (this only brought $91.00); the frontispiece is Lloyd, Lord Kenyon, after Romney, by William Holl, ($11.50) and there are nineteen other full-page reproductions. Although many of the prints were choice, the prices were low. Both parts of this catalogue were well printed and the illustrations beautifully reproduced.

1906-11. Hon. James T. Mitchell (Philadelphia).

This fine collection belonged to the Hon. James T. Mitchell, Chief Justice of Pennsylvania. The catalogues are even finer than those of the Carson sales, hereinbefore described, in that they contain, with one or two exceptions, more illustrations, and all of superb quality. Eleven parts have already been issued, and the collection is not yet wholly dispersed.

Part I consists of portraits of Washington. It contains, with very few exceptions, all that are mentioned by Baker, and *as many more*, unknown to him, including a number of items which, as far as is known, are unique.

It consists of 131 pages, 1,155 items, and 34 full-page reproductions of the greatest rarities.

The coloured cover is here shown. Before the Grolier Club issued Hart's monumental work on the engraved portraits of Washington, this, although only a sale-catalogue, was the best on the subject, and with the Carson catalogue made very satisfactory books of reference.

Thirty-two of the prints sold for $100 to $200, twenty-three for $200 to $400, and eight for over $400, as follows:

No. 27 (Baker 24). "Peint par Alexander Camphell [*sic*] a Williamsbourg en Virginie. Se vend a Londres ches Thom. Hart." Unique. $450

No. 31 (Baker 26). Washington and Mrs. Washington by Norman after Blyth, 1782. (Pair.) 450

[In the Carson sale a similar pair sold for $500.]

No. 61 (Hart 44—reverse of Baker 26). J. Norman Sc. Oval, Line. Probably unique. 550

No. 123 (Hart 836—Baker 80, but printed in colours). Painted by R. Wright, P. Dawe Sculpt., 1801. 550

No. 694 (Hart 292). Published July 1, 1801, by Atkins and Nightingale. Proof before all letters, printed in colours. 1,250

No. 695. The same, with the address of the publisher but with title and authority cut off. 425

No. 1024 (Baker 431). Published March 14, 1801, by I. Hinton. 500

No. 1018 (Hart 45—Baker 426). In Roman dress. Full length, *clad in complete armour*, except a glove and helmet on the ground. This print is a copy of the portrait of Sir William de la More in 5th Ed. (1679) of Guillim's Heraldry. 600

The illustration on page 249 is a reproduction of this print as shown in Hart, and of the portrait of Sir William de la More in Guillim. It will be observed that they are practically identical, excepting the head, and the absence of the standard in the upper left-hand corner of the Washington Portrait.

The prices here given show the richness of the collection, and it should be noted that it was largely used by Mr. Hart in the preparation of his catalogue.

Part II consists of portraits of Washington, lithographs, woodcuts, bank-note vignettes, and bank-notes. 51 pages, 724 items, but no illustrations. It contains many rare and curious portraits, and is valuable to the collector, as it is probably the most complete of any list of Washington portraits of this character.

Part III consists of portraits of officers in the army and navy of the War of the Revolution, second war with Great Britain, and the Mexican war; also views of land and naval battles. 131 pages, 1,197 items, and 15 reproductions, that of Kosciuszko,

by C. Josi, after Grassi, being particularly fine, although the print only realized $9.00. Twelve of the prints sold for over $100, the two following being the most expensive:

No. 473. Major-General Anthony Wayne, by George Graham after Henry Elonis, 1796—uncoloured. $380

No. 475. General Wayne, by and after E. Savage, 1796. 310

This and the other catalogues of American portraits in this collection (excepting Part I, which of course is superseded by Hart) cover, with their descriptions, a broader field than any catalogue of similar prints I know of, and they are invaluable to the collector.

Part IV consists of portraits of the Presidents of the United States, including

a few rare portraits of Washington. 123 pages, 1,429 items, and 17 reproductions of the highest quality.

Few items brought over $100, the prices as a rule being very low, although many rare prints were noted.

Part V consists of statesmen of the colonial, revolutionary, and present time, also Chief and Associate Justices of the Supreme Court of the United States, judges, lawyers, etc. 134 pages, 1,676 items, 18 reproductions of portraits, and coloured reproduction on cover. Many of the items sold for good prices.

Part VI consists of Lord Chancellors and Chief Justices of Great Britain, eminent English lawyers, Kings and Queens of Great Britain, and members of royal families —mostly engraved in mezzotint. 93 pages, 908 items, and 21 fine reproductions of mezzotint portraits.

Part VII consists of portraits of Napoleon, his marshals, and members of his family. 100 pages, 1,058 items, 13 reproductions, and portrait on cover.

The two highest prices realized were:

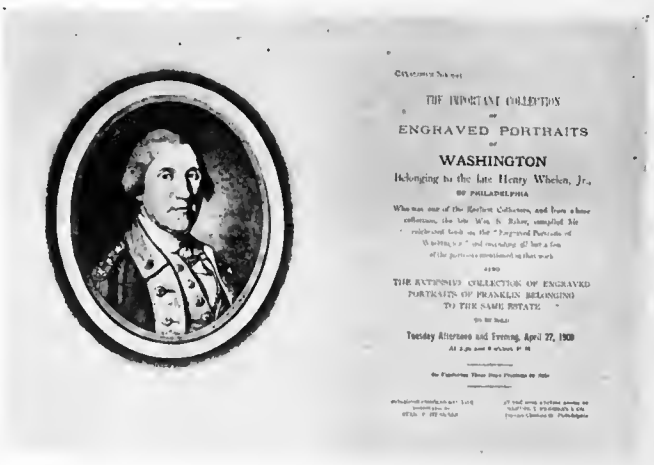
No. 19. Napoleon. Painted and engraved by C. H. Hodges in Amsterdam, 1811, ($22\frac{3}{16} \times 18\frac{3}{16}$), open letter proof, very rare, only six copies known. It was never published, the Emperor having become too unpopular in Holland. $310

No. 36. "N. Bonaparte, First Consul of the French Republic," by P. Dawe after Bonevell, 1800, with full margin. 250

Part VIII. Works on engraved portraits, portrait galleries, etc. This remarkable collection of books is one of the finest ever made by a private collector, relating to engraved portraits. 91 pages, 715 items, and a title-page copied from one engraved by William Marshall. It contains many of the rarest books and galleries of portraits, and a number of special collections and extended volumes. It is a valuable bibliography of engraved portraiture.

Part IX consists of portraits relating to the Civil War, battle scenes, and views of historical events. It is not illustrated, but the front cover (which is here reproduced) shows the Union and Confederate Flags, crossed, and in their proper colours. 46 pages, and 607 items, many being of the greatest interest.

Part X consists of portraits of beautiful women, actors, actresses, musicians, vocalists, and composers. It has coloured frontispiece and fifteen other illustrations of rare portraits and a coloured portrait on the covers. Pages vii + 144. 1,219 items.




Part XI consists of portraits of the English royalty and English officers in the army and navy, statesmen, artists, authors, poets, dramatists, doctors, lawyers, and other eminent men from the earliest to the present time. Pages iv+72, 1,297 items. It contains eight reproductions of rare portraits, and vignette of Shakespeare on cover.

1909. Henry Whelen, Jr.

This catalogue contains 102 pages, 686 items, 16 reproductions, and on the cover a portrait of Washington.

The title-page and frontispiece are reproduced on page 250. It includes, in addition to the Washington portraits (being the collection from which Mr. William S. Baker compiled his catalogue), a large number of engraved portraits of Benjamin Franklin.

The Preface states that Mr. Whelen was one of the first, if not the pioneer, of the collectors of Washington portraits, and it was his enthusiasm which inspired Mr. Carson and Chief Justice Mitchell to make their collections. Mr. Whelen married the daughter of Mr. Baker, and the latter was seized with the same fever as his son-in-law, and with his assistance, and the use of his collection, compiled the catalogue which is so often herein referred to.

Twenty-two of the prints sold for $100 or more, of which four brought between $200 and $300, three between $300 and $400, and the following brought $400:

No. 485. The Washington Family, by E. Bell after J. Paul Jr. 1800 ($17\frac{12}{16} \times 23\frac{11}{16}$) mezzotint, printed in colours (Baker, No. 411).

Considerable space has been devoted to this series of American sale-catalogues, because they are so well arranged, beautifully illustrated, and so carefully describe a large number of prints not catalogued in any other way.

As a rule Mr. Henkels' illustrated catalogues are issued in two editions; one with the plates cancelled, at about $1.50 each, the other with uncancelled plates at $4.00, the latter containing printed lists of prices, which, when issued separately, cost $1.00 each.

One or two were issued on large paper, with the illustrations specially printed, and some of the plates were issued without the catalogues, for framing and extra illustrating.

1910. Edwin Babcock Holden.

This catalogue is well described in its title, which is as follows:

Catalogue | of | The Very Important Collection of | Rare Americana and | Fine Engravings | formed by the late | Edwin Babcock Holden | to be sold . . . | . . . | . . . April 21, 1910 and | following days | at the American Art Galleries | Madison Square South, New York | . . . | New York.

Pp. unnumbered. $6\frac{3}{4}$ in. by $10\frac{1}{4}$ in. Introduction by Robert Fridenberg. 7,780 items.

An important sale. A printed list of the prices realized has been published at $5.00.

1911. Robert Hoe.

The catalogue of this collection which includes the engravings and etchings is Part III of the General Catalogue of Art Property; it also includes water-colours and drawings.

The items of engravings and etchings are 3,250 to 4,739 inclusive, items 4,640 to 4,739 being collections of large numbers of prints for extra illustrating.

The catalogue was prepared by Mr. Fitzroy Carrington and Mr. Ferdinand Meder, the sales took place February 18th and 20th to 25th inclusive.

Forty-five items sold for $100 to $199; eleven sold for $200 to $299; nineteen for $300 to $499; and the following for over $500:

| | |
|---|---|
| Adam and Eve. Second state. A. Dürer. | $1,350 |
| The Knight, Death, and the Devil. A. Dürer. | 530 |
| The Hundred Guilder Print. Second state. Rembrandt. | 4,500 |
| The Three Trees. Rembrandt. | 1,900 |
| The Arched Landscape with a Flock of Sheep. First state. Rembrandt. | 2,800 |
| A Landscape with a Cottage and a Haybarn. Rembrandt—with a counter-proof of same. | 1,050 |
| Portrait of Clement de Jonghe. First state. Rembrandt. | 2,300 |
| Ephraim Bonus. Second state. Rembrandt. | 575 |

The highest prices paid for etchings by Haden, Méryon, and Whistler, were as follows:

| | |
|---|---|
| Shere Mill Pond (Drake, 35). Haden. | $425 |
| Woman Feeding her Child (Lebrun, 18). Méryon. | 310 |
| Eagle Wharf (Wedmore, 39). Whistler. | 230 |

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In addition to the catalogues herein specifically described, the following are interesting and worth recording:

1798. Catalogue of the superb and entire collection of Prints and Books of Prints of John Barnard, Esq. Sold by Mr. Th. Philips, London, April 1798.

Like most of the early English sale catalogues, the descriptions are too summary.

1817-43. Thomas Lloyd. Various, including the following:

1820. A Catalogue of a Collection of Prints, . . . etc., of Thomas Lloyd, Esq., comprising British Portraits, etc., with the chef-d'œuvres and Rarest Specimens of Engraving from the earliest Period of Chalcography. Sold by Auction by Mr. Sotheby, 6th December 1820.

1825. A Catalogue of the Extensive, Valuable and highly Interesting Collection of Prints, the Property of Thomas Lloyd, Esq., containing numerous specimens of Great Rarity in the Italian, German, Flemish, French, and English Schools, from the Earliest Period of the Art of Engraving, many of them unknown to Bartsch, and probably unique. Sold by Auction by Mr. George Jones, 1st July 1825.

The second of these is the more important collection.

1838. A Catalogue of Engravings, Books of Prints, etc., of William Esdaile. Sold 19th March 1838. London.

1851. Catalogue of the entire and very choice Collection of Engravings, the

property of Joseph Maberly, Esq. Sold by S. Leigh Sotheby and John Wilkinson, 26th of May, 1851. London.

Joseph Maberly was the author of the "Print Collector," and his collection was exceedingly choice.

1856. Catalogue of a Magnificent Assemblage of Ancient and Modern Engravings,—the property of a well-known collector [Mr. Wilcox]. Sold by S. Leigh Sotheby and John Wilkinson the 27th of May 1856. London.

A small collection of only 333 numbers, but containing some very fine proofs, among others a set of Toschi's engravings of Correggio's frescoes in artist's proofs.

1858-61. Catalogue of the Choice and Valuable Collection of Engravings the Property of the Rev. H. Wellesley, D.D., . . . Oxford. Sold by . . . S. Leigh Sotheby and John Wilkinson, 3 parts. 29th June, 1858; 2nd June 1860; 9th July 1861. London.

A choice collection of rare early Italian prints.

1860. Catalogue of the small but most valuable Collection of Engravings, collected by the late M. J. J. Johnson, Esq., . . . Oxford. Sold by S. Leigh Sotheby and John Wilkinson, 18th April 1860. London.

A very small collection of uncommonly fine prints.

1861. Catalogue of a most Superb and Valuable Collection of Engravings and Etchings, in the Finest possible Condition, mostly Proofs . . . formed by George Smith, Esq. Sold by . . . S. Leigh Sotheby and John Wilkinson, 4th March 1861 and seven following days. London.

A very rich collection and not so insufficiently described as many others.

1864. Catalogue of the Entire and very Choice Collection of Engravings, the Property of Julian Marshall, Esq. Sold by Sotheby, Wilkinson and Hodge on the 30th of June 1864, and eleven following days. London.

This was a very important collection and the catalogue was prepared with great care.

Five other important sales were the following:

M. Folkes, London, 1756.

P. J. Mariette, London, 1776.

Earl of Bute, London, 1794, 1801.

J. A. Rose, London, 1876, etc.

R. Fisher, London, 1892.

The privately printed catalogue of Mr. Fisher's collection is described in Chapter XII hereof.

## CHAPTER XIV

# CATALOGUES OF PRINTS BY OR AFTER VARIOUS ARTISTS

THIS chapter does not pretend to contain a complete list of artists whose works are catalogued in English books, but only a list of catalogues which have been published in English relative to the works of certain artists. It must be read in connection with Chapter XVI, wherein is given a list of biographies and other monographs.

Both chapters are arranged alphabetically by artists, but the catalogues relative to any one artist are arranged chronologically.

I have recorded all the important catalogues I know of, including some of exhibitions which I think may be of permanent interest, but it is not reasonably possible to mention all of the latter class, nor is it necessary to do so, having in mind the scope of this work as set forth in the introduction.

For engravers of book-plates see Chapter XXI.

### A

*Anderson, Alexander.*

[See Chapter VIII.]

Alexander Anderson was the first American engraver on wood of any importance. The first American to make woodcuts was John Foster, but these are so rough they can hardly be classed as engravings. Anderson is often spoken of as the American Bewick.

*Andrews, Joseph.*

[See Chapter XVI.]

*Anthony, A. V. S.*

[See Chapter XVI.]

*Appian, Adolphe.*

[See Chapter XXV—Keppel.]

*Aquatint, engravers in.*

[See Chapter VI.]

*Arlent-Edwards, S.*

1893. Catalogue | of | Pure Mezzotint Engravings | by | S. Arlent-Edwards | Published by | William Clausen & Co. | 47 West 28th St. | New York.

Pp. 16. $5\frac{1}{2}$ in. by $8\frac{1}{2}$ in.

1900(?). Mezzotint Engravings | by | S. Arlent-Edwards. | From the Masterpieces | of famous Old English | Painters, printed in | colors, as it was done | a hundred years ago | an art now revived | after having become | almost obsolete | (Wunderlich & Co.) No date.

Pages unnumbered. $3\frac{1}{2}$ in. by $4\frac{1}{2}$ in. Illustrated.

1909(?). List of | Mezzotint | Engravings | By S. Arlent-Edwards | D. B. Butler & Co. | 398 Fourth Avenue | New York.

Pp. 14 unnumbered. 5 in. by $7\frac{3}{8}$ in. Illustrated. Portrait of Edwards on title-page.

1910. List of mezzotint engravings by | S. Arlent-Edwards | on exhibition | at the | Knoedler Galleries | 355 Fifth Avenue, New York | Thirty-Fourth Street. [This is the title on the cover, the following is the inner title.]

This is a complete collection | of the published | Mezzotint Engravings | of S. Arlent-Edwards | engraved and printed | in color by him | at one printing | without retouching | Copyright 1910 | by E. L. Knoedler | New York.

Pp. 22 unnumbered. Illustrated. $6\frac{1}{8}$ in. by $9\frac{1}{4}$ in.

B

*Bacher, Otto H.*

[See Chapter XXV—Keppel.]

*Baillie, Captain William.*

I have a two-page list (about 16 in. by 20 in.) of 107 prints by Capt. Baillie, with prices affixed. At the bottom is the following:

| | £ | s. | d. |
|---|---|---|---|
| Total ... ... ... ... ... | 27 | 8 | 6 |
| Large Book, with fine Paper to put them in | 3 | 3 | 0 |
| | 30 | 11 | 6 |

N.B. The price of the whole together, half bound, russia, twenty-five guineas.

This sheet is of course one of the pages of the volume. [*c.* 1780-90.]

*Bartolozzi, Francesco, R.A.*

1881-2. Bartolozzi | And his Works | By Andrew W. Tuer | A Biographical and Descriptive account of | The Life and Career of Francesco Bartolozzi, R.A. | . . . | London . . . New York.

Vol. I, pp. 211+several unnumbered.

Vol. II, pp. 152+several unnumbered.

Twenty-five copies, which were on large paper (11 in. by 13½ in.), contain duplicate impressions of the plates on satin. The illustrations are mostly from original plates by Bartolozzi. Some of the copies are interleaved. It is a sumptuous and valuable book, but the catalogue is badly arranged and of little value.

1883. Under the Patronage of [Arms] His Royal Highness | the Prince Leopold, Duke of Albany, K.G. | Catalogue | of a | Loan Collection | of | Engravings & Etchings | by | Francesco Bartolozzi, R.A. | and Engravers of his school; | with an introduction by | Andrew W. Tuer, | . . . | Illustrated with a Frontispiece from a copper-plate engraved by Bartolozzi, of one of | the celebrated "Benefit Tickets" | . . . | The Windsor Gallery, 26, Savile Row, W. | 1883 | London | . . . | First edition, 5,000 | copyright.

Pp. 52. 7½ in. by 7¼ in. (oblong). 803 items.

After the Introduction is a one-page Preface to the catalogue by E. Barrington Nash. Pasted on the inside of the back cover is a prospectus of Mr. Tuer's then recently published "Bartolozzi and his Works," and on the inside of the front cover a prospectus of Mr. Nash's "School of Art Fan-Painting," at the Windsor Gallery.

1883. Patron: H.R.H. The [Arms] Duke of Albany, K.G. | Catalogue of the | Second Exhibition | (loan collection) | of | Engravings and Etchings | by | Francesco Bartolozzi, R.A. | and Engravers of his School | Illustrated with a beautiful Frontispiece in red, "Cupid Blowing Bubbles," from a copper-plate | Engraved by Sintzenich, pupil to F. Bartolozzi, R.A. | The Windsor Gallery, 26 Savile Row, W. | 1883 | . . .

Pp. 57. 7 in. by 7 in. 692 items. The last two pages contain notes on "The Fan Industry." Both of these are interesting catalogues.

1906. Bartolozzi | and his pupils in | England | with an abridged list of his more | important prints in line and | stipple | by | Selwyn Brinton, M.A. | . . . | . . . | London, W. [2nd edition.]

Pp. xviii-96. 4¾ in. by 6½ in. Illustrated.

One of "The Langham Series of Art Monographs."

1907. Francesco Bartolozzi, R.A. | A Biographical Essay | By | J. T. Herbert Baily | With a Catalogue of the Principal Prints | and a six years' Record of Auction Prices | London | . . .

Pp. xlix+pp. 1 to 56 of plates+57 to 82. 8½ in. by 11 in. There are many additional plates, mostly in colour.

There is a brief bibliography by Prof. Dr. Hans W. Singer.

Appendix I (pp. 57 to 69) is a list of published engravings by Bartolozzi.

Appendix II (pp. 71 to 79) is a list of engravings by Bartolozzi sold by auction from 1901 to 1907.

P. 80 contains Table of Contents.

Pp. 81 and 82 contain List of Illustrations.

It is one of the "Connoisseur" extra numbers.

[See also *Great Engravers, The*, in this chapter.]

*Bauer, Mari Alexandre Jacques.*

Catalogue of a Collection | of Water Colour Drawings | and Etchings. By Mari | Alexandre Jacques Bauer | With an introduction by | Professor M. E. Sadler | Exhibited | By Messrs. Obach & Co. in | their Galleries, 168, New | Bond Street, W. | March-April, 1911.

Frontispiece, title-page, List of Prices, 3 pp. Introduction, 54 items. $5\frac{3}{4}$ in. by $8\frac{3}{4}$ in.

*Beardsley, Aubrey.*

[See Chapter XVI.]

*Beauclerk, Lady Diana.*

[See Chapter XVI.]

*Beham, Barthel.*

[See Chapter XIX—Burlington Fine Arts Club.]

*Beham, Hans Sebald.*

1877. Catalogue of the Prints and | Etchings of | Hans Sebald Beham, | Painter, of Nuremberg, | Citizen of Frank- | fort, 1500-1550 | London | Mrs. Noseda, 109 Strand.

Pp. xii-91. $4\frac{5}{8}$ in. by $5\frac{5}{8}$ in. 100 copies. Four copies of prints, three of which are reversed.

For an account of Mrs. Noseda, who was celebrated in her day as a print-seller, see Mr. Frederick Keppel's "Golden Age of Engraving."

[See also Chapter XIX—Burlington Fine Arts Club.]

*Bewick, John and Thomas.*

[See Chapter VIII.]

*Blake, William.*

[See Chapter XVI; and Chapter XIX—Burlington Fine Arts Club.]

*Blum, Robert Frederick.*

Exhibition of paintings | and studies by the late | Robert Frederick Blum | Born in Cincinnati: 1857 | Died in New York: 1903 | Cincinnati Museum | January 1905.

$6\frac{1}{4}$ in. by $8\frac{1}{2}$ in. A list of Blum's etchings appears on pages 7 to 9.

*Bonasoni, Julio.*

1793. Some Anecdotes | of the life of | Julio Bonasoni | . . . | Accompanied by a Catalogue of the | Engravings, with their measures, of the | works of that tasteful composer | and remarks on the general character | of his rare and exquisite performances. | To which is prefixed | a plan for the improvement of the | Arts in England | By George Cumberland | . . . | London | . . .

Pp. 100. 5 in. by $7\frac{3}{4}$ in.

One of the earliest English catalogues.

*Bone, Muirhead.*

1909. Etchings & Dry Points | by | Muirhead Bone | I. | 1898-1907 | A Catalogue | by | Campbell Dodgson. | Obach & Co.

Pp. 162. $9\frac{1}{4}$ in. by $11\frac{1}{2}$ in. 275 copies, of which twenty-five were for presentation. Drypoint portrait frontispiece by and of the artist.

This is the first volume of a catalogue which is to be continued. It records the work of Mr. Bone's first ten years as an etcher, but does not include the plates of 1908.

212 items, many in several states, and 13 in the appendix.

*Boucher.*

[See *Great Engravers, The*, in this chapter.]

*Bowen, Abel.*

[See Chapter XVI.]

*Bracquemond, Félix.*

[See Chapter XXV—Keppel.]

*Brangwyn, Frank.*

1908. The Etched Work of | Frank Brangwyn | A.R.A., R.E. | A Catalogue by | Frank Newbolt, A.R.E., | with appreciations by Henry | Marcel, Director of the Biblio- | thèque Nationale, Paris, and | Prof. Dr. Hans W. Singer, Keeper of | The Royal Print Room, Dresden | [Portrait] | The Fine Art Society Ltd.

Pp. 24+51 illustrations mounted on heavy plate paper+25 to 42. $14\frac{3}{4}$ in. by $20\frac{3}{4}$ in.

A sumptuous volume published at £10 10*s.*

The English edition, limited to 100 copies for sale. Accompanied by four etchings by Mr. Brangwyn which were only published in connection with this work.

1910. Frank Brangwyn | and his work. 1910 | [Vignette] | By Walter Shaw-Sparrow | . . . | . . . London.

Pp. xiv-259. $7\frac{3}{8}$ in. by 10 in. There was also a special edition which contained an original etching by Brangwyn.

The second appendix contains a classified list of etchings, those bearing numbers

being noted in Mr. Newbolt's Catalogue hereinbefore mentioned, the unnumbered having been issued since June 1908.

The third appendix is a bibliography.

1910. Catalogue of an Exhibition | of | Water-Colours | and | Etchings | by | Frank Brangwyn, A.R.A. | The Fine Art Society | . . . | November, 1910.

Pp. 10. 48 items.

1911. Catalogue | of | Seventy-five Etchings | by | Frank Brangwyn, A.R.A. | London | Published by | The Fine Art Society | . . .

Pp. 12. 4 plates. $4\frac{1}{4}$ in. by 7 in.

At the time of this exhibition the Society took subscriptions for a complete catalogue of Mr. Brangwyn's etchings and lithographs, but later returned them, as the project was postponed.

*Brunton, Richard.*

[See Chapter XVI.]

*Buhot, Félix.*

[See Chapter XXV—Keppel.]

*Burt, Charles.*

1893. Catalogue | of | line engravings | etchings and original drawings | by | Charles Burt, Dec'd. | The property of his estate. | Edited by his daughter | Alice Burt | . . .

Pp. 40. $5\frac{1}{2}$ in. by 9 in. 125 copies

*Buttre, J. C.*

Catalogue | of | Engravings | by | J. C. Buttre | publisher, engraver | and | plate printer | No. 48 Franklin Street, New York. [No date.]

Pp. 68. $5\frac{3}{4}$ in. by $7\frac{3}{4}$ in.

Frontispiece by Buttre, and two plates.

[See also Chapter XXV.]

C

*Callot, Jacques.*

1804. A | Catalogue | and Description | of the whole of the works of the | celebrated | Jacques Callot | consisting of | 1,450 pieces | Including those attributed to him, and after him. | To which is added, | A list of the best pieces of this Master, | for the use of those | Who would make a Select Collection of his Works. | With a Brief Sketch of his Life. | Translated from the Manuscript of a French Amateur | carefully compared with the Set in the Cabinet of the late | King of France; Callot's own Set, in the Possession | of M. Silvestre, of Versailles; and many other Collections, in which are many Uniques, and curious Variations | J. H. Green | London | . . .

Pp. xx-51. 4 in. by 6⅛ in. Portrait frontispiece and on the outside cover is a copy of one of his little grotesques or "capricci." It is little more than a list, the descriptions being practically useless, the following being a sample:

99. Two Sea Pieces. Oblong—very well engraved.

Nearly every copy I have seen of this book is scorched, and I understand that this occurred to practically the entire edition. Perfect copies are scarce.

*Cameron, D. Y.*

1908. Etchings | of | D. Y. Cameron | and | A Catalogue of his Etched Work | with an introductory essay by | Frank Rinder | . . . | . . . Edinburgh.

Pp. xxx (Introductory Essay)+pp. 3 of Catalogue of Etchings (unnumbered)+p. 1, List of Etchings Reproduced (8¼ in. by 11 in.)+60 plates of reproductions.

[See also Chapter XXV—Wunderlich; and Chapter XIX—The Grolier Club Exhibition Catalogue, 1908.]

*Cheney, John, and Seth Wells.*

1891. Catalogue | of the | Engraved and Lithographed Work | of | John Cheney | and | Seth Wells Cheney | Compiled by | S. R. Koehler. | Boston.

Pp. iv, 161. 6½ in. by 8⅞ in. Portrait of John Cheney.

1901. Catalogue | of the | Dr. Charles E. Clark Collection | of | American Portraiture | including a | remarkably fine collection of Washington Portraits . . . Almost complete collection of the Engraved work of the | Cheneys, David Edwin, A. B. Durand | . . . Boston. January 15-17, 1901.

Pp. 136. 2,061 items.

[See also Chapter XX—Boston Museum of Fine Arts; and Chapter XVI.]

*Chevaliere, Hippolyte Guillaume Sulpice.* (Usually known as *Gavarni.*)

[See Chapter XXII (5).]

*Constable, John.*

[See *Lucas, David.*]

*Corot, Jean-Baptiste Camille.*

[See Chapter XXV—Keppel.]

*Cosway, Richard, R.A.*

1890. A Catalogue Raisonné | of | The Engraved Works | of | Richard Cosway, R.A. | by | Fredk. B. Daniell | With a Memoir of Cosway | By Sir Philip Currie | London | . . .

Pp. xvi-67. 7¾ in. by 11¼ in. 222 items.

A beautifully printed volume. Frontispiece "The Fair Stepmother (Ladies of the Loftus Family)" engraved by E. Stodart.

*Cousins, Samuel.*

[See Chapter VII.]

*Crome, John.*

1906. Crome's Etchings | A Catalogue and an Appreciation | with some account of | his paintings | by | Henry Studdy Theobald, M.A. | London | . . . | New York . . .

Pp. xi-107. 5½ in. by 9 in.

Describes 44 etchings, in addition to 43 paintings.

*Cruikshank, George.*

[See Chapter XXII (5).]

*Cruikshank, Isaac.*

[See Chapter XXII (5).]

*Cruikshank, Robert.*

[See Chapter XXII (5).]

D

*Daubigny, Charles François.*

[See Chapter XXV—Keppel.]

*Daumier, Honoré.*

[See Chapter XXII (5).]

*Dow, Arthur W.*

[See Chapter XX—Boston Museum of Fine Arts, 1895.]

*Downman, John, A.R.A.*

1907. John Downman, A.R.A. | His Life and Works | By | Dr. Williamson | With a Catalogue of his Drawings | London | . . .

Pp. lxviii. 8½ in. by 11 in.

One of the "Connoisseur" extra numbers.

Like all of Dr. Williamson's works, this is delightfully written.

The illustrations are beautiful—many of them in colour.

*Durand, Asher B.*

[See Chapter XVI; and Chapter XIX—Grolier Club Publication XXIII and Exhibition Catalogue 27.]

*Dürer, Albrecht.*

1869. Albert Dürer: | His Life and Works. | Including | Autobiographical Papers and Complete Catalogues | by | William B. Scott, | . . . | With six Etchings by the

Author | and other illustrations. | [Vignette—Bronze statue of Albert Dürer, by Ranch, Dürer-Platz, Nurnberg.] | London | . . . | 1869.

Pp. xv-324. $5\frac{5}{8}$ in. by 8 in.

The Preface begins as follows:

That no English book *about* Albert Dürer, no complete translation of his Journal, Letters, and other pieces, no Catalogue or critical account of his Works, should have yet appeared, is somewhat remarkable.

To this there is a footnote, as follows:

I leave this Preface as it was written, and as it was set up ready for printing, when a life of Dürer, by the hand (skilful and able, I believe) of Mrs. C. Heaton, was advertised. That lady's book will, possibly, appear before mine.—W. B. S., October 20, 1869.

In the Preface Mr. Scott gives a list of authorities, beginning as early as 1546 and ending with 1866.

Appendix I gives a catalogue of Dürer's Engravings on Copper, and Etchings, with enumeration of copies.

Appendix II, the wood engravings.

Appendix III, doubtful wood engravings.

Appendix IV, catalogue of Albert Dürer's works—pictures.

Appendix V, same—sketches and drawings.

Addenda. Dürer's carvings and medals.

1880. [See Chapter V—The Print Collector by J. Maberly, edited by Robert Hoe, Jr.]

1889. [See Chapter XX—Boston Museum of Fine Arts, 1889.]

1893. Catalogue | of the | Engraved Work | of | Albert Dürer | The Prints arranged in the order of their execution | Charles H. Middleton-Wake, M.A. | Christ's College, Cambridge | (Author of Descriptive Catalogue of the Etched Work of Rembrandt | John Murray, 1878) | Printed by order of the Syndics of the Fitzwilliam Museum.

Pp. 20. $5\frac{1}{2}$ in. by $8\frac{3}{8}$ in.

There are four pages of preliminary notes, and descriptions of 110 plates, each being annotated.

1897. [See Chapter XIX—The Grolier Club. This catalogue entitled "A Chronological Catalogue of the Engravings, Drypoints and Etchings of Albert Dürer. . . . Compiled by S. R. Koehler," is one of the best books on this artist.]

[See also Chapter XVI; Chapter XIX—Burlington Fine Arts Club; and *Great Engravers, The*, in this chapter.]

E

*Edwin, David.*

1894. A Contribution to a Catalogue of the Engraved Works of David Edwin. By Charles R. Hildeburn.

Reprinted from "The Pennsylvania Magazine of History and Biography," April 1894.

1905. Catalogue | of | the Engraved Work | of | David Edwin | by | Mantle Fielding | Privately Printed | Philadelphia.

Pp. xv-62. 9½ in. by 12½ in. No illustrations.

Catalogues 263 items, and several additional with numbers starred or lettered: *e.g.*, No. 18, 18A, 18B, 18*.

There is an index to the portraits and a separate one to the "subject prints."

F

*Faithorne, William, Senior.*

1870. The | Nucleus for a Catalogue | of | The Works of | William Faithorne, Sen^r. | the Delineator and Line Engraver | Chester.

Pp. 20+Addenda 1 page. 12¾ in. by 7¾ in. The book is oblong, the pages being the width of the open book, bound so as to open flat.

The author is William Fleming, of Rowton Grange, Chester.

The only copy I have seen is one in my possession, formerly belonging to Mrs. Noseda.

The pages are arranged in eight columns, as follows:

1. Descriptive letter. (Each print is lettered A; A.a; A.b; A.c; B, C, or D, and by reference to a key the source of the author's information relative to that print can be determined.
2. Name.
3. Name of Engraver, or Printer, or Publisher.
4. Character of Impression.
5. Distinguishing marks for identification.
6. Size of engraved part of plate in inches and decimal parts of an inch.
7. Reference to Granger. (Subdivided into two columns, one for volume, the other for page—Bayne's edition, 6 vols., 8vo., 1824.)
8. General Remarks.

1888. A | Descriptive Catalogue | of the | Engraved Works | of | William Faithorne, | by | Louis Fagan, | Department of Prints and Drawings, British Museum | . . . London.

Pp. xiii-104. 7⅜ in. by 11⅛ in.

Mr. Fagan was apparently not familiar with Mr. Fleming's catalogue, as I cannot find that he mentions it, although he carefully lists, chronologically, twelve important sale catalogues.

This is the more useful of the two.

[See also Chapter XIX—Grolier Club Exhibition Catalogue No. 17, 1893.]

*Ficquet, Etienne.*

[See Chapter XV. Volume by William Loring Andrews.]

*Fitton, Hedley, R.E.*

1911. Illustrated Catalogue of | Etchings by Hedley Fitton | R.E. with Descriptions | Robert Dunthorne | The Rembrandt Gallery | 5 Vigo St. London, and | 28 Castle St. Liverpool.

Portrait, list of illustrations 2 pp., bibliographical note 1 p., reproductions of 36 etchings, with one page of descriptive notes for each.

$6\frac{3}{4}$ in. by $8\frac{1}{2}$ in.

Beautifully printed at the Chiswick Press.

*Fortuny.*

[See Chapter XXV—Keppel.]

*Foster, John.*

[See Chapter XVI.]

*Fragonard.*

[See *Great Engravers, The*, in this chapter.]

G

*Gaillard, Ferdinand.*

[See Chapter XIX—Grolier Club Exhibition Catalogue 43.]

*Gavarni.*

[See *Chevaliere, Hippolyte Guillaume Sulpice.*]

*Getchell, Mrs. E. Pierce.*

[See *Union League Club*, in Chapter XIX.]

*Gillray, James.*

[See Chapter XXII (5).]

*Gleeson, Charles K.*

Special Exhibition Catalogue | City Art Museum | of St. Louis | A Collection of Etchings | by | Mr. Charles K. Gleeson | November 1910 | Series 1910. No. 17.

Pp. 4. 61 items.

*Goya.*

1908. Goya | an account of his Life | and Works by Albert F. | Calvert, with 612 re- | productions from his | pictures, etchings, and | Lithographs | London—New York.

Pp. xxxii-194. $4\frac{3}{4}$ in. by $7\frac{1}{2}$ in. 612 plates.

This is an excellent and inexpensive handbook, the catalogue and reproductions being particularly valuable.

[See Chapter XVI; Chapter XXV—Keppel; and *Great Engravers, The*, in this chapter.]

*Goulding, Frederick.*

[See Chapter XXVI (3).] The volume by Martin Hardie contains a catalogue of his etchings, and an original impression from one of his plates.

*Grateloup, Jean-Baptiste de.*

[See Chapter XV—volume by William Loring Andrews.]

*Gravesande, Charles Storm van's.*

[See Chapter XX—Boston Museum of Fine Arts, 1887.]

*Great Engravers, The.*

At the time of the writing of this chapter, a series of volumes is announced for publication by Mr. Heinemann, bearing the above general title and edited by Mr. Arthur M. Hind, of the Department of Prints and Drawings, British Museum. Mr. Hind has kindly given me the following information.

The first series will comprise twelve volumes, six will appear in 1911 and six in 1912. Each volume will contain a short introduction, bibliography, lists of plates, a frontispiece, and about sixty-four plates.

Those announced for 1911 are:

Albrecht Dürer, his Engravings and Woodcuts.

Andrea Mantegna, and the Italian Pre-Raphaelite Engravers.

Van Dyck, and Portrait Engraving and Etching in the Seventeenth Century.

John Raphael Smith, and the great English Mezzotinters of the time of Reynolds.

Watteau, Boucher, and French Engravers and Etchers of the earlier Eighteenth Century.

Francisco Goya.

Those announced for 1912 are:

Holbein.

Marcantonio.

Rembrandt.

Fragonard, Moreau le Jeune, and French Engravers and Illustrators of the late eighteenth century.

Bartolozzi, and the English Stipple Engravers.

Hogarth.

The size will be 6 in. by 8 in. They will be bound in paper boards. Price 2*s.* 6*d.* per volume.

*Green, Valentine.*

[See Chapter VII.]

H

*Haden, Sir Francis Seymour.*

1880. A Descriptive Catalogue | of | The Etched Work | of | Francis Seymour Haden | by | Sir William Richard Drake, F.S.A. | London | . . .

Pp. xiii+115 unnumbered pages describing 185 items+4 pages of index. 6¼ in. by 10 in.

1903. A Supplement | to | Sir William Drake's | Catalogue | of | the Etched Work | of | Sir Francis Seymour Haden, P.R.E., | by | H. Nazeby Harrington | London | . . . | New York . . .

Pp. xvii-106. 6¼ in. by 10 in.

These were the standard catalogues of Haden's etchings until the publication in 1910 of Dr. Harrington's catalogue, hereinafter described.

1881. [See *Union League Club* in Chapter XIX.]

1890. Catalogue of Francis Seymour Haden's private collection of modern etchings. First part. The complete etched work of Francis Seymour Haden. New York. [Wunderlich and Co].

Pp. 16. 5¼ in. by 8 in. 200 items, many being in several states.

1896. Catalogue of a Collection of Etchings, Dry-Points and Mezzotints by Francis Seymour Haden, formerly the private property of the Artist. A Supplement to Sir William Richard Drake's "Descriptive Catalogue of the Etched Work of Francis Seymour Haden," May 17, 1896.

Published by the Print Department of the Boston Museum of Fine Arts.

Pp. v-77. 4¾ in. by 7½ in. Not illustrated.

Introduction by S. R. Koehler.

1910. Catalogue | of | Etchings, Dry Points | and Mezzotints | by | Sir F. Seymour Haden | . . . New York. Kennedy and Co.

Pp. 15 unnumbered. 4½ in. by 6½ in. Portrait.

It has an interesting introduction.

1910. Catalogue | of | Etchings, Dry Points | and Mezzotints | by | Sir F. Seymour Haden | Kennedy and Company | . . . | New York.

Introduction (4 pages) and 124 items.

1910. The | Engraved Work | of | Sir Francis Seymour Haden, P.R.E. | An Illustrated and Descriptive | Catalogue | by | H. Nazeby Harrington | with 109 plates containing reproductions of 250 etchings | Liverpool.

Pp. xxiv-125 (10⅛ in. by 13 in.)+the plates. Large-paper edition of 75 copies.

There is also a small-paper edition of 225 copies of which 25 are for presentation. This, next to the Grolier Club Whistler Catalogue, is the finest English catalogue devoted to the works of one engraver. It is based on Drake's catalogue (1880) to which Dr. Harrington published a supplement in 1903. In addition to its completeness, and the sumptuous manner in which it is printed and illustrated, it contains the charming personal touch in the introduction which can only come as a result of close friendship and association between the author and his subject.

The reproductions are excellent. 251 items are described. There is a comprehensive index, also a table showing the numbers of the items in this catalogue together with those in Drake's (and the supplement), Burty's, and "Etudes" catalogue.

1911. A Memorial Exhibition of | Etchings, Dry-Points & Drawings | By Sir F. Seymour Haden, P.R.E., | with a prefatory note by | H. Nazeby Harrington | . . . | The Leicester Galleries | . . . London | July 1911.

Pp. 36. 4½ in. by 5¾ in. (12 pages comprise a prefatory note.)

Portrait frontispiece of Sir Seymour Haden.

215 items, of which 199 are his etchings or dry-points, from the famous collection of Dr. Harrington.

*Haig, Axel Herman.*

1905. Axel Herman Haig | and his work | illustrated from his Etchings, Pencil-Drawings | and water-colours, with a biography and | a descriptive Catalogue of his | Etched Works | by | E. A. Armstrong | London.

Pp. x-176. 8 in. by 10½ in. There is also a large-paper edition. A note by the publishers inserted in the ordinary edition states that both editions (the numbers are not given) are strictly limited and that when these are exhausted there will be no further reproductions of his etchings.

160 etchings are fully described and commented on, and the book is beautifully illustrated. It includes not only his published plates but some which can hardly be so described. It omits small souvenirs, such as Christmas cards, etc., for presentation.

*Heemskerck, Martin.*

1829. A | Catalogue | of | The Prints | which have been engraved | after | Martin Heemskerck | or rather, | an essay towards such a catalogue | by | Thomas Kerrick, M.A. | Late Principal Librarian to the University | of Cambridge | Cambridge | . . . | London.

Pp. 1, Advertisement, 1, Contents + 24 + (126). 5½ in. by 8⅝ in. Portrait frontispiece.

It contains Life of Heemskerck, Authors who have noticed him, Adversaria, Disciples of M. Heemskerck, Portraits of M. Heemskerck, Engravers of prints after his designs, and Publishers of the prints.

The catalogue, pp. (1) to (126) describes a large number of prints which are arranged by classes.

*Herkomer, Sir Hubert von, R.A.*

[See Chapter XVI.]

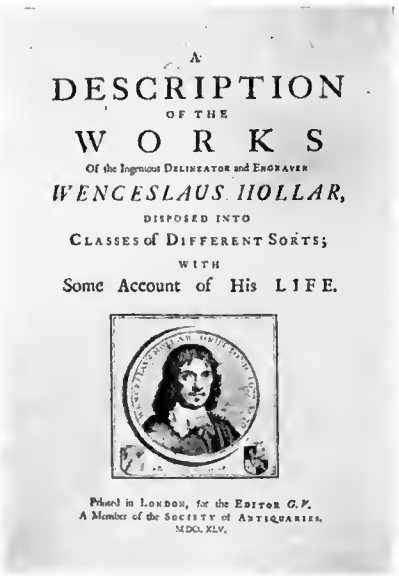
*Herring, J. F., Senior.*

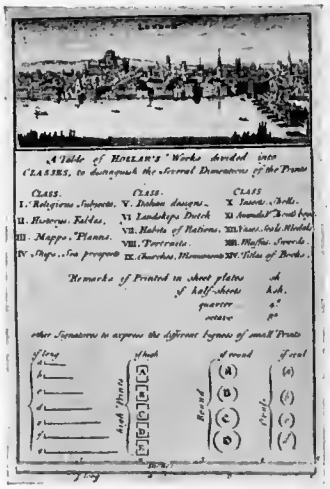
[See Chapter XXII (2).]

*Hogarth, William.*

1781. Biographical | Anecdotes | of | William Hogarth | and a | Catalogue of his Works | Chronologically arranged | *with* | occasional remarks | [Vignette] | London | Printed By and For J. Nichols.

Pp. 158. $4\frac{3}{4}$ in. by $8\frac{1}{8}$ in.


A
DESCRIPTION
OF THE
WORKS
Of the Ingenious DELINEATOR and ENGRAVER
*WENCESLAUS HOLLAR,*
DISPOSED INTO
CLASSES of DIFFERENT SORTS;
WITH
Some Account of His LIFE.
Printed in LONDON, for the EDITOR G. V.
A Member of the SOCIETY of ANTIQUARIES.
M.DCC.XLV.


A Table of HOLLAR'S Works divided into CLASSES, to distinguish the several Denominations of the Prints

1782. Biographical | Anecdotes | of | William Hogarth | with | a Catalogue of his Works | chronologically arranged | *and* occasional remarks. | The Second Edition, enlarged and corrected | [vignette] | London | Printed By and For J. Nichols.

This is preceded by an engraved title-page as follows:

Biographical Anecdotes | of | William Hogarth | [vignette—an invitation to dinner engraved on a plate, with a fork on the left and knife on the right] | Published as the Act directs, August 1st., 1782.

Pp. v-474. $5\frac{1}{2}$ in. by $8\frac{3}{4}$ in.

This is the foundation stone of all Hogarth literature. Later editions are described in Chapter XVI.

[See Chapter XVI; and *Great Engravers, The*, in this chapter.]

*Holbein.*

[See Chapter VIII; and *Great Engravers, The*, in this chapter.]

*Hollar, Wenceslaus.*

1745. A | Description | of the | Works | of the Ingenious Delineator and Engraver | Wenceslaus Hollar | [By George Vertue.]

This title-page and the key to the method of classifying the prints are reproduced on page 268.

Pp. vi+"key"+136+1 errata. 7 in. by 9⅝ in.

In addition to the portrait on the title-page and the engraved "key," there are two engraved head-pieces and one tail-piece. As a catalogue it is of little value.

1759. Republished with additions.

[See Chapter XIX—Burlington Fine Arts Club.]

I

*Israëls, Jozef.*

[1909.] The Etched Work | of | Jozef Israëls | An illustrated catalogue | by | H. J. Hubert | Amsterdam | . . . No date.

Printed in English, 280 copies. Portrait.

Pp. 52 (9 in. by 11½ in.)+37 reproductions of etchings and one of a lithograph.

J

*Jacque, Charles.*

[See Chapter XXV—Keppel.]

*Jacquemart, Jules.*

[See Chapter XXV—Keppel.]

*Japanese Artists.*

[See Chapter XXII (3).]

*Jardin, Karel du.*

[See Chapter XIX—Burlington Fine Arts Club.]

*Jongkind, Johann Barthold.*

[See Chapter XXV—Keppel.]

*Judkins, Elizabeth.*

[See Chapter VII.]

*Juengling, Frederick.*

Frederick Juengling, Artist Engraver, born October 18, 1846: died December 31, 1889. [Vignette—"Endeavor."] Biographical sketch with example of engravings and catalogue of his proofs, sketches, paintings, studies, etchings and studio effects to be sold at auction, Monday evening March 3, 1890, at 7.30 in the rooms of the Salmagundi Club, 121 Fifth Avenue [New York].

Pp. 24. Portrait and illustrations.

Frederick Juengling, by S. R. Koehler.

Pp. 12. Paper cover. Privately Printed. Roxbury, Mass. 1890.

Juengling was an artist-engraver, born 18th October 1846, died 31st December 1889.

K

*Keene, Charles.*

1897. The Work of Charles Keene | with an Introdvction & | Comments on the Draw- | ings Illvstrating the Artist's Methods | by | Joseph Pennell | To which is added a | bibliography of the | books Keene illvs | trated and a cata | logve of his Etch | ings by W. H. Chesson. | London.

Pp. 289. $10\frac{5}{8}$ in. by $13\frac{3}{4}$ in.

Pp. 271 to 276 contain the list of etchings.

*Kingsley, Elbridge.*

Catalogue of Wood-Engravings and Colour Sketches by Elbridge Kingsley.

Square 16mo paper. Detroit. November 1891.

[See Chapter XX—Ruskin Art Club.]

L

*Lalanne, Maxime.*

[See Chapter XXV—Keppel.]

*Legros, Alphonse.*

[See Chapter XIX—Grolier Club Exhibition Catalogue No. 6; and Chapter XXV—Keppel.]

*Leyden, Lucas van.*

[See Chapter XIX—Burlington Fine Arts Club.]

*Linton, W. J.*

[See Chapter VIII.]

*Lorrain, Claude le.*

[See Chapter XVI; and Chapter XIX—Burlington Fine Arts Club.]

*Lucas, David.*

1903. Catalogue of the | Complete Works of | David Lucas | Engraver | Born 1802—Died 1881 | Lent in Aid of | the Artists' General Benevolent Institution | with a | Chronological list of the Engraver's | works and biography | Exhibited at | Gooden and Fox's Gallery | 57, Pall Mall, S.W. | . . . | May 1903.

Pp. 68. $4\frac{1}{2}$ in. by $5\frac{5}{8}$ in. Portrait frontispiece.

This is by Mr. E. E. Leggatt, and the prints exhibited belonged to him.

It lists 149 items.

1904. Constable: Lucas: With a | Descriptive Catalogue of | The Prints they did between | them. By Frederick Wedmore. | London. P. & D. Colnaghi and | Co. Pall Mall East.

Pp. 59. $5\frac{3}{4}$ in. by $9\frac{1}{4}$ in. 253 copies printed.

The catalogue describes 52 items, many being in several states.

M

*McArdell, James.*

[See Chapter VII; and Chapter XIX—Burlington Fine Arts Club.]

*MacLaughlan, D. Shaw.*

[See Chapter XXV—Keppel.]

*Mantegna, Andrea.*

[See Chapter XVI; and *Great Engravers, The*, in this chapter.]

*Marcantonio.*

[See Chapter XIX—Burlington Fine Arts Club; and *Great Engravers, The*, in this chapter.]

*Meissonier, J. L. E.*

Collection of | Etchings and Engravings | by and after the work of | J. L. E. Meissonier | Born 1815 Died 1891 | William Schaus | 204 Fifth Avenue, Madison Square | New York N. Y. [*c.* 1901.]

Pp. 46. 6 in. by $8\frac{1}{4}$ in. Introduction and 194 items.

*Menzel, Adolph.*

[See Chapter XX—Boston Museum of Fine Arts, 1894.]

*Méryon, Charles.*

1879. Charles Méryon. | Sailor, Engraver, and Etcher. | A Memoir | and | Complete Descriptive Catalogue | of | His Works | Translated from the French | of | Philip Burty | by | Marcus B. Huish | London.

Pp. vii-106. $6\frac{1}{2}$ in. by 10 in. 125 copies.

Minutely describes 97 items (some in several states); contains alphabetical index of etchings and numerical index as well.

The translator's note is as follows:

> In presenting to English collectors, in a revised and accessible form, the catalogue which has hitherto been the standard authority on Méryon's works, I felt that my task did not end with the completion of the translation, but that a comparison of the facts therein stated with those disclosed by a careful review of the collections in this country was a necessity. For assistance in so doing I must tender my thanks to the authorities in the Print-room of the British Museum, Mr. Seymour Haden, and Rev. J. J. Heywood. The result suggested considerable alterations and variations, which Mr. Burty, after due consideration, assented to.

1879. Meryon | and Meryon's Paris: | with a | Descriptive Catalogue of the | Artist's work. | By Frederick Wedmore | London | . . .

Pp. 77. 5 in. by 7 in. Limited to 113 copies.

Describes 94 items and 3 portraits. The contents are as follows:

Meryon.

Notes for the Amateur.

The Art Work of Meryon (1-35).

The Minor Work of Meryon (36-94).

Portraits of the Artist.

1882. Second edition, revised and enlarged. 129 items.

This edition is very scarce.

1880. A Descriptive Catalogue | of a Collection of Drawings | and Etchings by Charles | Meryon formed by the | Rev. J. J. Heywood. | Seventy-five Copies Privately Printed for | Ellis & White, 29 New Bond Street.

Pp. vii-80. $4\frac{7}{8}$ in. by $7\frac{3}{8}$ in. The introduction is by Mr. F. S. Ellis.

An interesting catalogue of a fine collection, each item being fully annotated.

1886. Catalogue of the etched work of Charles Méryon with a biographical sketch of the Artist. New York.

This is by Frederick Keppel. The "Biographical Sketch" was reprinted in "American Etchers." Reprinted from "The Century Magazine" for February 1883, by Mrs. Schuyler van Rensselaer, 1886.

1901. Catalogue | of | Méryon's Etchings | [Device] | Exhibited by | H. Wunderlich & Co. | 220 Fifth Avenue | New York | January.

Pp. 22. $4\frac{3}{4}$ in. by 7 in.

1902. A Catalogue of Etchings by | Méryon | as exhibited at | No. 168, New Bond Street | November-December, 1902 | With an Introduction by | Mr. Frederick Wedmore | London | Obach & Co.

Pp. 41. $5\frac{1}{8}$ in. by $8\frac{1}{8}$ in. 173 items. The cover has pasted on it a reproduction of one of the etchings.

[See also Chapter XIX—Burlington Fine Arts Club, and Grolier Club Exhibition Catalogue No. 33, 1898; Chapter XX—Boston Museum of Fine Arts, 1886; and Chapter XXV—Keppel.]

*Mezzotint, Engravers in.*

[See Chapter VII—particularly Mr. Chaloner Smith's volumes on British Mezzotinto Portraits.]

*Mielatz, Charles F. W. (A.N.A.).*

1910. The City Art Museum | of St. Louis | A Special Exhibition of Etchings, Dry | Points, Aquatints and Lithographs | by | Mr. Charles F. W. Mielatz A.N.A.

12 unnumbered pages. 5 in. by 8 in. Illustrated. 104 items.

*Millais, Sir John Everett, Bart., P.R.A.*

1908. Board of Education, South Kensington. Catalogue of Prints. Wood Engravings after Sir John Everett Millais, Bart. P.R.A., in the Victoria and Albert Museum. London.

Pp. 33. 5½ in. by 8½ in. Illustrated.

*Millet, Jean-François.*

1887. Catalogue of the Etchings, Heliographs, Lithographs, and Woodcuts done by J. F. Millet. By Alfred Lebrun, translated by F. Keppel. New York.

[See also Chapter XVI; and Chapter XXV—Keppel.]

*Modern Etchings and Aquatints.*

Board of Education, South Kensington, Catalogue of Prints.

I. Modern Etchings of the Foreign Schools in the National Art Library, Victoria and Albert Museum. London, 1903.

Pp. 275. 5½ in. by 8½ in.

II. Modern Etchings and Aquatints of the British and American Schools in the National Art Library, Victoria and Albert Museum. London, 1906.

Pp. 364. 5½ in. by 8½ in.

*Moran, M. Nimmo.*

A Catalogue | of the | complete etched works | of Thomas Moran, N.A. | and | M. Nimmo Moran, S.P.E. | on exhibition at | C. Klackner's | 5 East 17th Street New York | March, 1889.

Pp. 23. 5¾ in. by 8⅞ in.

Prefatory Note by Alfred Trumble.

*Moran, Mrs. M. Nimmo.*

[See *Union League Club*, in Chapter XIX.]

*Moran, Thomas.*

[See *Moran, M. Nimmo.*]

*Morghen, Raphael.*

1882. A Catalogue of the Engraved | Works of | Raphael Morghen | in the possession of | Sir Thomas Brassey, K.C.B., M.P., | forming the second part of the | Life and Engraved Work of Raphael | Morghen | By Alfred Maskell | Printed for Private Circulation | at the Chiswick Press.

Pp. vii-127. 6⅞ in. by 9⅝ in. 125 copies.

Describes 273 items. I cannot find that the first and third parts were ever printed. In the Preface of the above it is stated that the first part *will* consist of the life of Raphael Morghen, with some critical notices of his engraved works, and other incidental remarks: and that in the third part, or appendix, will be given further information relating to the different proofs and states, their values collected from

English and foreign sale catalogues and present valuations, short notices of the original pictures and their authors, notices of the school of Raphael Morghen and his most famous pupils, and tabulated statements giving some practically useful information.

The collection described belonged to Raphael Morghen himself, and was first disposed of by means of a lottery. It was subsequently purchased from the winner (in whose possession it had remained for many years) by two gentlemen, and presented by them to Sir Thomas and Lady Brassey on the occasion of their marriage.

1885. Raphael Morghen's | Engraved Works | being a | Descriptive Catalogue | of all the engravings of this master | the inscriptions given at full length, and the variations | of the states precisely set forth | accompanied by | Biographical and other notes | with a life of the engraver | by | Frederic Robert Halsey | . . . | New York & London | . . .

Pp. xxvi-184. 8¼ in. by 11⅜ in. Describes 182 plates, and in the "Errata" two more. Contains chronological list of plates, and index of artists, and an alphabetical index of subjects.

Frontispiece is a portrait of the artist engraved by "Paulus Caronni sculpt." "Médiolani 1811."

An excellent catalogue.

*Morland, George.*

1805 or 6. Memoirs | of the | Life | of the late | George Morland | with | critical and descriptive observations | on the | whole of his Works | hitherto before the public | By J. Hassell | illustrated with engravings | . . . | Albion Press. Printed | . . . | . . . London | 1806.

There is also an engraved title-page:

Memoirs | of the | Life | of | George Morland | [Drawing of a cow, tree and cottage by Morland] | Published by James Cundee, Albion Press, London | 1805.

Pp. vii-204. 9¼ in. by 11½ in. Portrait and other illustrations.

It contains a catalogue of Morland's works which have been engraved (to that date), giving subject, engraver, manner of engraving, size, form, where described, price, and by whom published originally. Also a descriptive catalogue, with remarks on the leading beauties of the principal pictures in the Morland Gallery—fifty-six numbers.

1906. George Morland | A Biographical Essay | by | J. T. Herbert Baily | With a Catalogue of the Engraved Pictures | London | . . .

Pp. 139. 8½ in. by 11. Included in this paging are many illustrations, and there are many plates, mostly in colour. Page 124 contains a bibliography of twenty-two items. Pages 125 to 136 contain a catalogue of the published engravings from paintings by George Morland, arranged alphabetically by subjects.

It is one of the "Connoisseur" extra numbers.

[See Chapter XVI—particularly Mr. Foster's reprint of Dawe's life, 1904; Chapter VII—James and William Ward by Mrs. Frankau; and in same chapter the Catalogue of Prints by J. R. Smith.]

*Murillo.*

[See *Velazquez.*]

*Muyden, Evart van.*

[See *Van Muyden.*]

N

*Norman, John.*

[See Chapter XVI.]

P

*Palmer, Samuel.*

[See Chapter XVI; and Chapter XXV—Keppel.]

*Parrish, Stephen.*

A catalogue of etchings by Stephen Parrish (1879-83) with descriptions of the plates and ten etchings made for this work, nine of which are reduced copies of plates mentioned in the text. 50 copies only.

I have no information as to date or place of publication.

*Pelham, Peter.*

[See Chapter XVI.]

*Pennell, Joseph.*

[See Chapter XXV—Keppel.]

A number of books by Mr. and Mrs. Pennell are noted in this volume.

*Platt, Charles A.*

A Descriptive Catalogue of the Etched Work of Charles A. Platt, by Richard Austin Rice.

In 1889 (1st November) Messrs. Wunderlich and Co. of New York issued a pamphlet entitled "Complete etched work of C. A. Platt."

*Piranesi.*

[See Chapter XVI; and Chapter XXV—Keppel.]

R

*Raffaelli, Jean François.*

[See Chapter XX—Boston Museum of Fine Arts.]

*Raffet, Auguste.*

[See Chapter XXV—Keppel.]

*Raimondi, Marc Antonio.*

[See *Marcantonio.*]

*Rajon, P. A.*

Etchings—Drawings. November 1886 [Catalogue]. New York. 12mo.

*Rembrandt van Rijn.*

1752. A | Catalogue | and | Description | of the Etchings of | Rembrandt Van-Rhyn, | With some Account of his Life | . . . | London.

REMBRANDT-VAN-RHYN
PAINTER & ENGRAVER,
Natus 1606, Obijt 1674.
A Catalogue
AND
DESCRIPTION
Of the ETCHINGS of
REMBRANDT VAN-RHYN,
With some Account of his LIFE.
To which is added,
A List of the best Pieces of this Master for the Use of those who would make a Select Collection of his WORKS.
Written originally by the late M. GERSAINT, and published by Messr. HELLE and GLOMY, with considerable Additions and Improvements.
Translated from the FRENCH.
LONDON:
Printed for T. Jefferys, Geographer to His Royal Highness the Prince of WALES, at Charing-Cross. M DCC LII.

Pp. 6 unnumbered + 184. 4 in. by 6¾ in.

The title-page and frontispiece are here reproduced.

This is not only the first English catalogue of Rembrandt etchings, but the first of any engraver.

It notes 342 items classed as genuine. Items 343 to 369 are classed as doubtful; 370 to 390, portraits and other pieces etched after Rembrandt by different masters; 391 to 393, several subjects etched by M. le Comte de Caylus; 394 to 419, pieces by B. Picart after Rembrandt selected from his "Innocent Impostures." There is also an account of the principal pieces designed and etched by Rembrandt's scholars, Ferdinand Boll, John Livens, and Van-Vliet.

1796. A | Descriptive Catalogue | of the | Works | of | Rembrandt | and of his | scholars | Bol, Livens, and Van Vliet | compiled from | the original Etchings | and

from | the catalogues | of De Burgy, Gersaint, Helle and Glomy, | Marcus and Yver | By Daniel Daulby | Liverpool | . . .

Pp. xxiii-339+3 unnumbered. $4\frac{7}{8}$ in. by $8\frac{3}{4}$ in. Engraved portrait frontispiece.

1836. A | Descriptive Catalogue | of the | Prints | of | Rembrandt | by | An Amateur | London | . . .

Pp. vi+7 to 207. $5\frac{1}{2}$ in. by $8\frac{1}{2}$ in.

This is by Thomas Wilson, and in its day was an important volume.

1859. Rembrandt | and his works: | comprising | a short account of his life; | with a critical examination into his principles and practice | of design, light, shade, and colour. | Illustrated by examples from the Etchings of Rembrandt | by | John Burnet, F.R.S., | . . . | Re-edited by H. Murray, F.S.A. | London | . . .

Pp. ix-91. $8\frac{1}{2}$ in. by 11 in.

Contains lists of etchings.

1849. First edition.

1877. The Etched Work of Rembrandt critically considered. By Francis Seymour Haden.

4to. 3 reproductions. Privately printed for the Author. 110 copies.

1879. The Etched Work | of | Rembrandt. | A Monograph . . . | (with an Appendix) | by | Francis Seymour Haden, F.R.C.S. | London | . . . | Paris—Leipsic | . . .

Pp. viii-53. $6\frac{1}{4}$ in. by 10 in. 3 reproductions.

1879. A Reply | To a letter and a pamphlet published by | F. Seymour Haden, Esq., F.R.C.S. Under the title of | " The Etched Work of Rembrandt " | by the | Rev. Charles Henry Middleton | Addressed to the Committee of the | Burlington Fine Arts Club | Printed by | Spottiswoode and Co., New-Street Square, London.

Pp. 10.

1877. Notes on the Etched Work of | Rembrandt | with special reference to the recent Exhibition in the | Gallery of the Burlington Fine Arts Club | 1877 | by the | Rev. Charles Henry Middleton | Reprinted (*by permission*) *from the* Academy | John Wilson | 12 King William Street, Charing Cross.

Pp. 25. $8\frac{3}{8}$ in. by $10\frac{7}{8}$ in.

1878. A | Descriptive Catalogue | of the | Etched Work | of | Rembrandt van Rhyn | by | Charles Henry Middleton, B.A. | London | . . .

Pp. lx-341. $6\frac{3}{8}$ in. by $9\frac{5}{8}$ in. 12 plates.

One of the most important of the catalogues of Rembrandt's etchings.

The Bibliography contains 42 items.

The plates show the variations in the different states of many of the etchings.

1882. "The whole world without Art would be one great wilderness" | Rembrandt | By John W. Mollett, B.A. | . . . | New Edition | London | . . .

Pp. xii-112. $5\frac{1}{8}$ in. by $7\frac{3}{8}$ in. 16 illustrations.

The Preface is dated 1879, but I have not seen the first edition.

It is an excellent little book, containing lists of Rembrandt's paintings, and also the etchings (numbered from Middleton's catalogue), also a bibliography of 12 items.

1899. Rembrandt van Rijn | and his work | By Malcolm Bell | . . . | London | . . .

Pp. xvi-237. 8 in. by $11\frac{1}{8}$ in. Illustrated. Twenty of the etchings are among the illustrations.

It contains a bibliography of 60 items, a list of paintings, a descriptive catalogue of the etchings, and much other valuable and interesting information.

1903. Rembrandt | His Life, his Work, and his Time | by Émile Michel | Member of the Institute of France |

From the French by Florence Simmons — Edited by Frederick Wedmore.

A new Edition | with three hundred and twenty-six illustrations | London . . . | New York. . . .

Pp. xxviii-484. $7\frac{1}{2}$ in. by $10\frac{7}{8}$ in. Illustrated.

1893. First edition. 2 volumes.

1895. Second edition. 2 volumes. 67 full-page plates and 250 text illustrations.

1903. Third edition, as above.

The standard work on Rembrandt. Contains lists of paintings, drawings, etchings, etc., and a bibliography of 50 items.

1905. The | Etchings | of Rembrandt | by | P. G. Hamerton | with fifty facsimiles in photogravure | and | an annotated catalogue of all | Rembrandt's etchings | by | Campbell Dodgson | . . . | London | . . .

Pp. 95+plates. 14 in. by $19\frac{1}{4}$ in. Limited to 250 copies, of which 225 were for sale.

The reproductions are very fine, but the book is too large to be conveniently consulted as a catalogue.

1911. Notes on the Art of | Rembrandt | by | C. J. Holmes, M.A. | . . . | with 45 plates | London | . . .

Pp. xxi-258. $5\frac{3}{4}$ in. by $8\frac{3}{4}$ in.

Most of the illustrations are reproductions of etchings.

The appendix (pp. 205-258) contains an annotated list, chronologically arranged, of 303 of Rembrandt's etchings in the British Museum.

1912. Rembrandt's Etchings. An Essay and a Catalogue with some notes on

the drawings, by Arthur M. Hind. With thirty-four plates illustrating the drawings, and a complete reproduction of the etched work. London. [Methuen.]

Large 8vo.

The above note was kindly furnished me by Mr. Hind, as the work has not been published.

[See ChapterV—Hoe's edition of Maberly's "The Print Collector"; Chapter XVI; Chapter XIX—Burlington Fine Arts Club, and Grolier Club; Chapter XX—Boston Museum of Fine Arts; Chapter XXVI (6)—Reproductions; and *Great Engravers, The*, in this chapter.]

*Reynolds, Sir Joshua.*

[See Chapter XI.]

*Reynolds, Samuel W.*

[See Chapter VII.]

*Revere, Paul.*

[See Chapter XVI.]

*Rowlandson, Thomas.*

[See Chapter XXII (5).]

S

*Saint-Mémin, C. B. J. [Fevret] de.*

[See Chapter XIII, p. 246; Chapter XIX—Grolier Club Exhibition Catalogue, No. 37; and Chapter XXVI (6).]

*Sartain, John.*

[See Chapter XVI.]

*Savart, Pierre.*

[See Chapter XV—William Loring Andrews.]

*Senseney, George.*

[See Chapter XXV—Keppel.]

*Shannon, Charles.*

[1909.] A Catalogue of Mr. Shan- | non's Lithographs, with | prefatory note by Charles | Ricketts, and a portrait | engraved by Charles Rick- | etts after a medal by Al- | phonse Legros. No date.

Pp. 32. $5\frac{5}{8}$ in. by $9\frac{1}{8}$ in.

Describes 54 items.

*Sharp, William.*

1875. William Sharp | Engraver | with a | descriptive Catalogue | of | his works| by | W. S. Baker. | Philadelphia.

Pp. 121. 5 in. by $7\frac{1}{4}$ in. Portrait.

*Short, Sir Frank, R.A.*

1908. The Etched and | Engraved Work of | Frank Short | A.R.A., R.E. | By | Edward F. Strange | London | . . .

Pp. xxii-80. $5\frac{3}{4}$ in. by $9\frac{3}{8}$ in.

Pp. xix, Introduction; xxi and xxii, List of "Liber Studiorum" Plates engraved by Short; 1 to 76, Catalogue of Items 285+1a to 11a; 77 to 80, Index.

Sir Frank Short was knighted in 1911, and is also an R.A., and P.R.E.

*Smith, John Raphael.*

[See Chapter VII—particularly Catalogue of Engravings by him after Morland; and *Great Engravers, The,* in this chapter.]

*Strang, William.*

1906. William Strang | Catalogue of his Etched Work | Illustrated with 471 Reproductions | With an Introductory Essay by | Laurence Binyon | [Glasgow, London, New York, Cambridge, Edinburgh.]

Pp. xvii-211. $6\frac{1}{4}$ in. by 10 in. Many plates, some containing several reproductions. There is an alphabetical index of the etchings and also an index of subjects.

T

*Tissot, Jaeque-Joseph.*

[See Chapter XXV—Keppel.]

*Tory, Geofroy.*

[See Chapter VIII.]

*Turner, Charles.*

[See Chapter VII.]

*Turner, J. M. W.*

[See Chapter VII; Chapter XIX—Grolier Club, and Burlington Fine Arts Club; and Chapter XX—Boston Museum of Fine Arts.]

V

*Van Dyck, Sir Anthony.*

1844. Pictorial Notices | consisting of a | Memoir of Sir Anthony Van Dyck, | with a | descriptive catalogue of the etchings | executed by him: | and | A variety of interesting particulars relating to other | artists patronized by Charles I. | Collected from | original documents in Her Majesty's State Paper Office | the Office of Public Records, and other sources. | By William Hookham Carpenter | London. . . .

Pp. vi-197. $8\frac{1}{2}$ in. by 11 in. 2 reproductions.

[See also Chapter XVI; and *Great Engravers, The,* in this chapter.]

*Van Muyden, Evart.*

1894. Catalogue | of the | Etched Work of Evart van Muyden | by | Atherton Curtis | With a portrait of the artist and ten head-pieces etched | expressly for the catalogue, and one unpublished plate | New York | . . .

Pp. 158. $7\frac{1}{2}$ in. by $10\frac{1}{8}$ in.

230 copies, of which four are printed on large paper, and contain the portrait and head-pieces in two states.

Describes 298 items (some in several states); gives a chronological list of plates; and has an index.

The unpublished plate is No. 267. "Lion and Lioness, seated." In lower margin, the head of a deer. A beautiful little etching. ·120 m. by ·080 m.

*Velazquez.*

1873. Essay towards a | Catalogue | of Prints | Engraved from the Works | of | Diego Rodriguez de Silva | Y | Velazquez | and | Bartolomé Estéban | Murillo | by | Sir William Stirling-Maxwell, Bart. | London | Privately Printed for Sir W. S. M.

Pp. xvi-137. $4\frac{1}{4}$ in. by $6\frac{7}{8}$ in. Portraits of the two artists.

A scarce little book of which only one hundred copies were printed.

1883. Descriptive and Historical Catalogue of the Works of Velazquez and Murillo, by —— Curtis.

Comprising a classified list of their paintings with descriptions, their history from the earliest known dates, names of the present and former owners, sales in which they have appeared and engravings after them, bibliography and complete index.

[I have not seen a copy of this work.]

*Visscher, Cornelius.*

1864. A Catalogue | of the works of | Cornelius Visscher | by | William Smith, Esq., | . . . | Reprinted | from the Fine Arts Quarterly Review, | for Private Circulation only | by | John Childs and Son | Bungay.

Pp. 73+1 additional. 7 in. by $10\frac{1}{2}$ in.

Describes 198 items, nearly all in many states.

## W

*Ward, James.*

[See Chapter VII.]

*Ward, William.*

[See Chapter VII.]

*Washburn, Cadwallader.*

[See Chapter XXV—Keppel.]

o o

*Watteau.*

[See *Great Engravers, The*, in this chapter.]

*Watson, James.*

[See Chapter VII.]

*Watson, Thomas.*

[See Chapter VII.]

*Webster, Herman A.*

[See Chapter XXV—Keppel.]

*Whistler, James Abbott McNeill.*

1874. A Catalogue | of the | Etchings and Drypoints | of | James Abbott Macneil Whistler | London | Privately Printed by | John Russell Smith, 36, Soho Square.

Pp. vi of Prefatory Note by Mr. Ralph Thomas, the compiler of the catalogue, the pages of which are not numbered. 86 items, only one item on a page. The frontispiece is an etched portrait of Whistler by Percy Thomas. This is the first Whistler catalogue.

Mr. Mansfield adds to the above title, before the date, "New York: Samuel P. Avery, 88 Fifth Avenue," but my copy is without this addition.

1881. [See Chapter XIX—Union League Club.]

1886. Whistler's Etchings | A Study and a Catalogue | by | Frederick Wedmore | . . . | London | . . .

Pp. 86. 5 in. by $7\frac{1}{2}$ in. 140 copies, of which the first fourteen are on very large paper. 214 items.

1899. Whistler's Etchings | A Study and a Catalogue | by | Frederick Wedmore | . . . | Second Edition | Revised and Enlarged | London | . . .

Pp. 102. 5 in. by $7\frac{3}{4}$ in. 135 copies, 268 items.

1902. Catalogue | of | Etchings by J. McN. Whistler | compiled by | An Amateur | Supplementary to that compiled by | F. Wedmore | New York | . . .

Pp. 40. $5\frac{1}{4}$ in. by $7\frac{3}{4}$ in. 135 copies, items 269 to 372, with additional states of W. 25, W. 48, W. 52, W. 83, W. 85, W. 95, W. 96, and W. 163.

Until Mr. Howard Mansfield's catalogue appeared, the above were the standard catalogues of Whistler's etchings. The "Amateur" who compiled the supplement was Mr. Edward G. Kennedy, who compiled the Grolier Club catalogue hereinafter noted.

[1894.] Etchings by James McNeill Whistler. The etchings are lent by Mr. Howard Mansfield. Boston, no date.

Six pages of text, including title. 8vo. 104 items.

1896. Mr. Whistler's Lithographs. The Catalogue compiled by Thomas R. Way, London, George Bell and Sons.

Pp. 42. 8vo. Frontispiece portrait of Mr. Whistler.

140 copies, of which 125 were for sale.

Describes 130 items.

The frontispiece was drawn from a photograph supplied by Mr. Whistler and was worked on by him. The title-page was designed by Mr. Whistler.

1905. Mr. Whistler's Lithographs | [Butterfly] | The Catalogue | compiled by | Thomas R. Way | Second Edition | 1905 | London, George Bell and Sons | New York, H. Wunderlich & Co.

Pp. 67. $5\frac{1}{2}$ in. by 9 in.

250 copies, of which 36 were reserved for America and 14 for presentation.

Describes 160 items.

1897. Etchings and Dry-Points by J. McNeill Whistler. Catalogue of Exhibition held at Arthur Tooth's Galleries, Nov. 15-27, 1897, New York.

1900. Catalogue of an Exhibition of the Etchings and Lithographs of James McNeill Whistler exhibited by the Caxton Club in the building of the Art Institute, Chicago, January 31 to February 22, 1900.

Pp. 49. 16mo. 500 copies.

1903. Exhibition of Etchings | By J. McNeill Whistler | Obach and Co. | 168, New Bond Street, W.

Pp. 11 unnumbered + 16. $5\frac{3}{4}$ in. by $8\frac{1}{8}$ in. Etched portrait of Whistler. 249 items.

The first eleven pages contain "A Note on the Etchings of Whistler," by Frederick Wedmore.

1904. [See Chapter XIX—Grolier Club Exhibition Catalogue.]

1905. The International Society | of | Sculptors, Painters & Gravers | Memorial Exhibition of the | Works of the late J. McNeill Whistler (First | President of the International Society of | Sculptors, Painters, and Gravers), . . . | . . . | February and March 1905.

Pp. 137. 6 in. by $7\frac{3}{4}$ in.

401 prints, 207 lithographs and black and white, 38 nocturnes, marines and chevalet pieces, and 99 (items 39 to 137) oils, water-colours, and pastels.

There was also published a large-paper illustrated edition.

1907. Catalogue of the Celebrated Theobald (London) Collection of Whistler Etchings, comprising 241 examples. On exhibition at the Galleries of M. Knoedler and Co., . . . New York, January 1907.

Pp. 12. 8vo. [Not issued to the public.]

1907. The Works of | James McNeill | Whistler | A Study | by | Elizabeth Luther Cary | With a tentative list | of the | Artist's Works | . . . | New York.

Pp. 5 Contents, List of Illustrations, and Preface, unnumbered+302. $6\frac{1}{2}$ in. by $9\frac{5}{8}$ in. 31 illustrations, of which 5 are of etchings and 2 of lithographs.

THE WORKS OF
JAMES McNEILL
WHISTLER

A STUDY BY
ELISABETH LUTHER CARY

WITH A TENTATIVE LIST
OF THE
ARTIST'S WORKS

1907
MOFFAT, YARD & COMPANY
NEW YORK

Chapter VI. Pp. 95-122. Etchings.

Chapter VII. Pp. 125-134. Lithographs.

A reproduction of the title-page is here shown in miniature.

The four lists of pictures are as follows:

Introduction to List of Whistler's Pictures.

An Incomplete List of Whistler's Paintings in Oil and Water-color, and Drawings.

A List of Whistler's Lithographs (compiled chiefly from the Memorial Catalogues).

A List of Whistler's Etchings (compiled chiefly from the Memorial Catalogues).

The memorial catalogues are those of the memorial exhibitions held at Boston, London, and Paris in 1904 and 1905, and by the Grolier Club in 1904.

This volume more properly belongs to Chapter XVI, but is included here on account of the above lists.

1908. Board of Education | South Kensington | J. A. McNeill Whistler | Etchings, etc., in the Art Library | Victoria and Albert | Museum, with a bibliography | 2nd Edition enlarged | London, | . . . | Price one Penny.

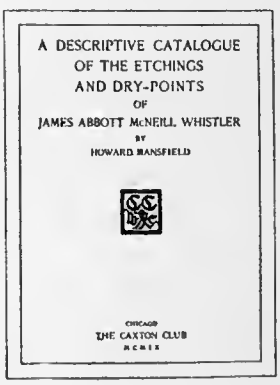
Pp. 31. $5\frac{1}{4}$ in. by $8\frac{1}{4}$ in. Portrait.

Compiled by Mr. Martin Hardie.

Contents:

I. Etchings.
II. Lithographs.
III. Wood-Engravings.
IV. Books written by Whistler.
V. Reproductions.
VI. General Bibliography.
VII. Newspaper Cuttings.

The General Bibliography is important.


A DESCRIPTIVE CATALOGUE
OF THE ETCHINGS
AND DRY-POINTS
OF
JAMES ABBOTT McNEILL WHISTLER
BY
HOWARD MANSFIELD

CHICAGO
THE CAXTON CLUB
MCMIX

1909. A Descriptive Catalogue | of the Etchings | and Drypoints | of | James Abbott McNeill Whistler | by | Howard Mansfield | Chicago | The Caxton Club.

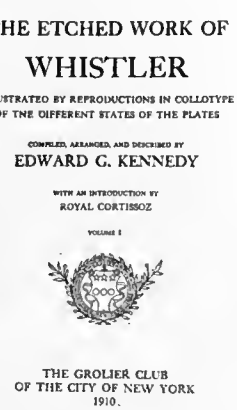
Pp. lxvii-267. $7\frac{3}{4}$ in. by 10 in.

Portrait of Whistler in photogravure. No other illustrations.

300 copies on French paper and three on Imperial Japan.
The title-page is reproduced on page 284 in miniature.

1910. Catalogue of an Exhibition of Etchings and Drypoints by James Abbott McNeill Whistler, with a prefatory note by Howard Mansfield, January 15 to March 25, 1910. Published by the Print Department of the Boston Museum of Fine Arts.

16 unnumbered pages. 6½ in. by 9 in.


THE ETCHED WORK OF
WHISTLER
ILLUSTRATED BY REPRODUCTIONS IN COLLOTYPE
OF THE DIFFERENT STATES OF THE PLATES
COMPILED, ARRANGED, AND DESCRIBED BY
EDWARD G. KENNEDY
WITH AN INTRODUCTION BY
ROYAL CORTISSOZ
VOLUME I
THE GROLIER CLUB
OF THE CITY OF NEW YORK
1910.

1910. The Etched Work of | WHISTLER | Illustrated by reproductions in Collotype | of the different states of the plates | Compiled, Arranged, and Described by | Edward G. Kennedy | with an introduction by Royal Cortissoz | [Device of the Club] | The Grolier Club | of the City of New York.

Pp. xxxvii-165. 9 in. by 12 in.

Also three portfolios (intended to be bound in five volumes) containing over 1,000 reproductions mounted on cards (12 in. by 15 in.) with title-pages.

The title-page of Volume I of the reproductions is here reproduced in miniature. Although this is described, with other Grolier Club publications, in Chapter XIX, it is mentioned here as it is the most important catalogue which has been published on Whistler's etchings and drypoints.

The most important of the Whistler catalogues herein described are shown in the accompanying illustration. Reading from left to right, they are as follows:

1. Volume I of Reproductions. Kennedy. Grolier Club.
2. Text of same work.
3. Mansfield. Caxton Club.
4. Cary, Elizabeth Luther.
5. Boston Museum of Fine Arts.

6. Victoria and Albert Museum.
7. Memorial Exhibition, London.
8. Grolier Club. Exhibition Catalogue, 1904.
9. Obach and Company.
10. Supplement to Wedmore, by "An Amateur."
11. Wedmore, second edition.
12. Wedmore, first edition.
13. Thomas, Ralph.

Chapter XVI hereof contains some additional Whistler items, but there are a large number of others, important and unimportant, including a number of exhibition catalogues, a full list of which will be found in:

Writings by & about | James Abbott | McNeill Whistler. | A Bibliography. | By | Don C. Seitz | Edinburgh, 1910 | . . .

It contains 772 items and is described in Chapter XXIV.

In connection with Whistler's practice of using the butterfly so frequently as a signature, it may be interesting to note the accompanying reproduction of a tail-piece from Papillon's work on wood-engraving (described in Chapter VIII) where he, more appropriately than Whistler, uses the same device.

*Wille, John George.*

[See Chapter XVI.]

*Wilson, Sydney Ernest.*

[1912.] Engravings | in | Mezzotint | by | Sydney Ernest Wilson | with notes by | W. Roberts | . . . | Published by | Messrs. Vicars Brothers | 12 Old Bond Street | London, W. [No date.]

There are two pages of text relative to Mr. Wilson, followed by thirteen reproductions in colours of Mr. Wilson's mezzotints, and seven in monochrome.

The pages (5¼ in. by 8 in.) are unnumbered.

Each plate is preceded by a page of descriptive text.

It is a beautiful little volume.

Chapter VII was in print at the time the above book was published, or it would also have been noted therein.

*Wolf, Henry.*

[See Chapter XXV—Keppel.]

*Woollett, William.*

1885. A | Catalogue Raisonné | of the | Engraved Works | of | William Woollett, | by | Louis Fagan | with a portrait by the Author | . . . | London.

Pp. xvi-80. $7\frac{1}{2}$ in. by 11 in.

In my copy, which belonged to the late Julian Marshall, the following corrections have been made:

Print XXXVII. Great Room. . . . At Hall-Barn.

Second state is changed to first, and first to second.

A note is added as follows:

In the French title (1st state) the word *appartenant* has been altered to *appertanant*, and the accent added to the word *Comté*.

Print LIV. Forest, with waterfall.

There is an intermediate state between the 3rd and 4th, in which the work in the sky is carried down, touching the foliage of the trees, towards the right. *B.M.*

Print LX. The first scene of the "Maid of the Mill."

A printed note states that this is a comic opera by Isaac Bickerstaff, to which is added in writing "and Dr. Arnold."

A further note is as follows:

The girl at the window is Miss Brent, pupil of Dr. Arne, who sang in this pasticcio. It is the only known portrait of her. In 1766 she became the second wife of Thomas P—. The print contains also the portrait of Charles Dibdin who made his first success in this Opera as "Ralph."

*Wouverman, Philippus.*

Works of Philippus Wouverman, engraved from his best paintings by Moyreau, Cochin, Mathieu, Varin, and others. 104 items in exhibition catalogue.

[See Chapter XX—London, Library and Museum of the Corporation of.]

## Y

*Yale, Leroy Milton.*

There is an unpublished manuscript list of etchings by this artist, in the New York Public Library.

## Z

*Zeeman, Renier.*

[See Chapter XIX—Burlington Fine Arts Club.]

*Zilcken, Ph.*

[See Chapter XIX—Grolier Club Exhibition Catalogue, No. 15, 1892.]

*Zorn, Anders.*

Catalogue of | Etchings by Anders Zorn | Exhibited By James Connell | & Sons in their galleries | 47 Old Bond Street London | With an introduction by | Mr. Percy Bate.

Pp. unnumbered. 62 items. Portrait.

[See also Chapter XXV—Keppel.]

# CHAPTER XV

# FRENCH ENGRAVINGS

1895. Catalogue of Engraved Portraits of French Authors. Grolier Club.
1898. A Trio of Eighteenth Century Engravers. William Loring Andrews.
1898. Bibliography of Eighteenth Century Art. J. Lewine.
1902. French Engravers and Draughtsmen of the Eighteenth Century. Lady Dilke.
1907. French Engraved Books of the Eighteenth Century. Charles Scribner's Sons.
1908. French Prints of the Eighteenth Century. Ralph Nevill.
1909. The Illustrated Figaro [English Edition], September 1909.
1909. French Illustrated Books of the Eighteenth Century. J. Pearson and Co.
1910. French Portrait Engravers. T. H. Thomas.
1910. French Line Engravings of the Late Eighteenth Century. H. W. Lawrence and B. L. Dighton.
1911. Gravelot. Vera Salomons.

THERE are few works which come within the scope of this chapter. No books in English dealing only with French engraving, other than those mentioned, are known to me excepting such as relate to book-plates, and those, while they might properly be included, more naturally belong to Chapter XXI, which deals with the literature of book-plates exclusively.

Of course, practically all the books hereinbefore described, on the subject of print collecting, and the history of engraving, such as Whitman's "Print Collector's Hand-Book," Weitenkampf's "How to Appreciate Prints," Wedmore's "Fine Prints," Hind's "Short History," etc., contain chapters or sections on French engravings and engravers, but the only books I have included in this chapter are those devoted exclusively to the subject.

1895. Catalogue | of an Exhibition of | Engraved Portraits | of French Authors | to the close of the | Eighteenth Century | at the Grolier Club . . . | . . . | New York, December . . . | . . .

Pp. 16. 4¼ in. by 7 in.

A valuable little list of 249 items, giving names of persons, dates of birth and death, and names of painters and engravers.

1898. A Trio | of | Eighteenth Century | French Engravers | of | Portraits | in Miniature | Ficquet | Savart | Grateloup | William Loring Andrews, | New York.

Pp. xv-125. 5½ in. by 8¾ in.

Title-page designed and engraved on copper by Mr. E. D. French.

13 reproductions of representative specimens of the work of the three engravers mentioned (the prospectus says 26) and 15 other illustrations, including a beautiful reproduction of a water-colour drawing by George H. Boughton, which does not seem to have any connection with the volume.

The reproductions of the 13 portraits are the same size as the originals.

The entire edition consisted of 161 copies (of which 153 were for sale) printed on a very fine quality of Japanese vellum, "the further exportation of which has been lately prohibited by the Japanese Government." It is a beautiful specimen of book making. The Introduction gives a brief survey of the history of engraving. There are lists of the portraits engraved by Ficquet, Savart, and Grateloup.

1898. Bibliography | of | Eighteenth Century Art | and | Illustrated Books | Being a Guide to Collectors of Illustrated Works | in English and French of the Period | by | J. Lewine | with thirty-five plates, giving specimens of the work | of the Artists of the Time | London.

Pp. xv-615. 1,000 copies Royal 8vo., (about 6½ in. by 10 in.); 100 copies Imperial 8vo.

This is a valuable compilation and indispensable to the collector of eighteenth-century French and English illustrated books.

The author begins the Introduction as follows:

> My object in compiling this book is, two-fold: Bibliography by reason of its existing development, may now be almost regarded as having entered into the domain of science. Its branches admit of a variety of treatment, and may be classed under the following headings:
>
> I. General Literature, which has been exhaustively dealt with.
>
> II. Early English and Elizabethan Literature, both of which have found exponents of a high order.
>
> III. Editiones Principes, every item relating to which has been minutely described.
>
> IV. "Americana," which has received its full share of Notice at Competent hands.
>
> V. But of Books with embellishments, now so much in vogue, and so deservedly coveted by the intelligent Amateur, the record is almost barren. . . .
>
> To supply this long-outstanding want has been my primary motive in collecting the Material now offered in book form, which will I hope, furnish a key to the treasures so eagerly looked for by the Connoisseur. . . .
>
> My secondary reason—and one I submit, hardly less worthy of consideration—has been to bring into harmony the productions of French and English literature of a parallel period, and to demonstrate that they are not only not imitative, but that each in its own sphere is creative.

The bibliographical notes are full and include notes on the prints or illustrations, and also give prices at which the volumes should be found, now however very much out of date, due to the rapid increase in value in recent years.

1902. French Engravers | and Draughtsmen | of the XVIIIth Century | by Lady Dilke | . . . | London.

Pp. xix-227. 7½ in. by 11 in.

Edition de luxe, 8½ in. by 12½ in., 150 copies.

50 illustrations (2 of which appear in the edition de luxe only), all, with the exception of No. 5, being reproduced from examples in the Print Room of the Bibliothèque Nationale.

Uniform with this volume, likewise by Lady Dilke, are the following:

French Painters of the XVIIIth Century.

French Architects and Sculptors of the XVIIIth Century.

French Decoration and Furniture in the XVIIIth Century.

The contents are as follows:

The Comte de Caylus and the Great "Amateurs."

Mariette and Basan.

Le Chevalier Cochin.

The Drevet and Jean-François Daullé.

Wille and his Pupils.

Laurant Cars, Flipart and Le Bas.

The Pupils of Le Bas and the Engravers of the Vignette.

Gravelot and Eisen.

The Saint-Aubin, Moreau le jeune, Boilly, Prieur.

The Engravers in Colour.

Engravers and the Academy.

Appendix (A). List of Works by the Comte de Caylus.

(B). Note sur la Famille de M. Mariette.

(C). Extracts from the "Partage des Biens de la Succession de Monsieur Mariette."

(D). List of Works exhibited at the Salon by: Beauvarlet, Cars, Cathelin, Cochin fils, Daullé, Debucourt, Delaunay l'aîné, Eisen (Works exhibited at the Academy of St. Luke), Flipart, Larmessin, Le Bas, Lempereur, Moreau le jeune, Saint-Aubin (Augustin de), Saint-Aubin (Gabriel de) [Works exhibited at the Academy of St. Luke and at the Colysée], Wille.

Index.

Notwithstanding its complete index, it is a book to read rather than a book of reference, and is one of the most delightful on the subject of French engraving.

1907. French | Engraved Books | of the Eighteenth | Century | on exhibition at ] Charles Scribner's Sons | 153-157, Fifth Avenue | November 20th-27th.

Pp. 68. 188 items. 5¾ in. by 9¼ in. Illustrated. Gives descriptions and prices.

1908. French Prints | of the | Eighteenth Century | by | Ralph Nevill | with fifty full-page plates | (Vignette) | London.

Pp. x-242. 5⅝ in. by 8¾ in.

The contents are as follows:

I. The Line Engravers and their Work.
II. Colour Prints.
III. Print Collecting.
IV. Detailed Description of the Most important French Engravings executed in the XVIIIth Century, together with Notes on their various States.
V. Portraits.

Index of Artists and Engravers.

Index of Paintings, Gouaches, and Engravings.

This is the first book written in English dealing with the subject of French engravings of the eighteenth century from the collector's point of view.

Sir Frederick Wedmore, in the "Pall Mall Gazette" for 14th December 1908 writes an interesting review of this book and the subject of French engraving generally, ending his article as follows:

> I thank him for a book which must have cost him labour; but which he must have executed with enjoyment, and in the happy possession of an overflowing measure of the connoisseur's knowledge. The book will certainly push appreciably further into English hands those charming instances of Eighteenth Century Line Engraving which record, not only beautiful and dignified interiors, and the sunlit, statue-studded gardens and cool streams and skies of France, but, more even than these, and to yet greater effect, the graceful pose and the spontaneous cordial gesture of such a chosen people, in irresponsible and radiant hours.

The illustrations are taken from very choice specimens in the possession of noted collectors and dealers, and are well printed in half-tone, excepting the frontispiece, which is a photogravure of "L'Indiscrétion," by Janinet after Lavreince, taken from a proof before letters.

1909. The Illustrated Figaro | French Engraving | by François Courboin | [Coloured Portrait—about 9 in. by 11½ in.] | Portrait presumed to be that of Madame de Pompadour | engraved by L. M. Bonnet, after F. Boucher.

No. 234, September 1909, of "Figaro Illustré," consisting of the French text of 32 pages, 12⅜ in. by 16¼ in., with 8 full-page plates (4 of which are printed in colours), and 103 illustrations in the text; preceded by 4 pages of English translation by R. de Malherbe, closely printed in four columns, with a special title-page (cover) printed in colours, and wording as above.

This is a beautiful publication, the full-page coloured plates being particularly well done, while the other illustrations are all that can be desired in half-tone work.

1909. French Illustrated | Books | of the | Eighteenth Century | London | J. Pearson & Co. | 5, Pall Mall Place.

Pp. viii-99. 6¾ in. by 8⅜ in. 243 items with descriptions and prices.

This is undated, but was issued in 1909. It is an excellent catalogue.

1910. French Portrait | Engraving | of the | XVIIth and XVIIIth Centuries | by | T. H. Thomas. | London.

Pp. xviii-211. $6\frac{3}{4}$ in. by $9\frac{3}{8}$ in.

The literary supplement to "The Times," 8th December 1910, contained an interesting review of this volume, from which I quote the following:

In these days not only is everything collected, but everything is written about in Monographs, good or bad. It is curious, however, that while French Engraved Portraits have long been sought for with a good deal of discriminating zeal, no good book has till now been written about them. M. Georges Duplessis, some thirty years ago, published a guide which is here not unjustly described as superficial; and Lady Dilke naturally spoke of the portrait Engravers in her well-known book on French Art, but in her case it was only as a department of a much larger subject. At last we have a really good book on these Engravers, the work of Mr. T. H. Thomas, who, though he says next to nothing about himself, appears to be an American, trained at Harvard, under Professor Moore, and to have done his work mainly in Paris. He has brought to his task both judgment and industry; and the result of what must have been very long and careful researches is a useful and authoritative volume, which is not likely to be superseded. We may, indeed, differ from his opinion as to the merits or demerits of certain Engravers; but, on the whole, his taste is very sound, and the list of Engravers whose work he discusses is as complete as it could well be made.

The volume contains 39 beautiful reproductions, and is divided into the following chapters:

I. General Characteristics of the French School.
II. The Seventeenth Century.
  I. The Beginnings of the French School.
  II. Nanteuil.
  III. The Followers of Nanteuil.
III. The Louis XV Period.
  I. The Change in the Style of Portrait Painting.
  II. The Drevets.
  III.. The Followers of the Drevets.
  IV. The End of the Drevet School.
IV. The Louis XVI Period.
  I. The Change in the Style of Portraits.
  II. The Engravers of Miniatures.
  III. Occasional Portrait Engravers.
  IV. Augustin de Saint-Aubin.
  V. Amateur Engravers.
  VI. The End of the French School.
V. Appendix and Index.
List of French Portrait Engravers of the XVIIth and XVIIIth Centuries.

1910. French Line Engravings | of the late XVIII | Century | By H. W. Lawrence & B. L. Dighton | London.

Pp. xxv-111+82 plates and guard leaves for the plates containing numbers, titles, and names of painters and engravers. 10 in. by 12⅝ in.

Ordinary edition 1,000 copies.

Edition de luxe 151 copies of which 150 were for sale.

The edition de luxe contains 88 plates and is accompanied by a portfolio containing an extra set of all the plates. This edition was sold out before publication.

Contents:

List of Illustrations.
Note by the Authors.
Introduction by H. W. Lawrence.
Catalogue Raisonné.
Le Monument du Costume.
Index.
General.
List of Titles of Engravings.
Index of Painters and Designers.
Index of Engravers.

The catalogue describes 242 of the finest line engravings of the period including all the prints from "Le Monument du Costume," all of the latter being reproduced, as well as many others of the most important prints described. Preceding "Le Monument du Costume" is a note giving the reason for its reproduction in full, its history, the various series, some account of the artists, etc.

The catalogue gives sizes of prints, description of various states, descriptions to assist in identification, and comprises only the finest prints of the period. In the Note the authors state that the work took about three years to compile, and all the principal museums of Europe, as well as many important private collections, were made use of in the compilation.

The plates are in photogravure by Messrs. Waddington and are a joy to those who cannot afford to purchase specimens of the prints themselves, reproducing as they do the best states of the rarest prints in such a way as to retain most of the beautiful qualities of the originals. The review in "The Times" literary supplement, 12th January 1911, says:

> This volume is certainly one of the daintiest and most fascinating books that has been published for a long time and the Eighty one [eighty-two] illustrations are as perfect examples of modern photographic methods, as could be found anywhere. . . . It has been Mr. Lawrence's task, as it has been that of many of his French predecessors, . . . to catalogue these works, and to write a summary appreciation of them. The latter is satisfactory as far as it goes, and is as full as the scheme of the book permitted.

1911. XVIIIth Century French Book-illustrators | Gravelot | by | Vera Salomons | Illustrated with 21 Photogravures from | Negatives by the Author | London.

Pp. 83+plates. 5⅝ in. by 8⅝ in.

The contents are:

The Life of Gravelot.

The Art of Gravelot.

Catalogue of Books illustrated by Gravelot.

List of the Plates.

Plates.

There is also a brief preface by D. L. S. (Sir David Salomons, father of the author). It is an interesting book, beautifully printed and illustrated. The author has had unique opportunities of collecting the material necessary for this volume, due to her father's fine collection of eighteenth-century French illustrated books.

## CHAPTER XVI

## BIOGRAPHIES AND OTHER MONOGRAPHS

THIS chapter must be read in connection with Chapter XIV. It is arranged alphabetically by artists, or subjects, but under each title all items relating thereto are arranged chronologically. No doubt many books have been omitted, but I have included all of importance of which I have any knowledge, and which are not included in other chapters.

A

*Altdorfer, Albrecht.*

Altdorfer | By | T. Sturge Moore | London MDCCCC | At the Sign of the Unicorn.

Pp. 48+25 plates. $6\frac{3}{4}$ in. by $8\frac{1}{2}$ in.

This is No. 3 of the Artist's library, edited by Mr. Laurence Binyon.

[See also Chapter XXVI (6).]

*American Engravings, Early.*

Remarks on the Early American Engravings and the Cambridge Press Imprints (1640-1692). In the Library of the American Antiquarian Society. By Nathaniel Paine.

Reprinted in Part 3, vol. xvii, New Series, of the Proceedings of the American Antiquarian Society, April 25, 1906, Worcester, Massachusetts, U.S.A.

This was written many years ago but reprinted, as above-mentioned, in 1906.

*Amsterdam Cabinet, Master of the.*

[See *Master of the Amsterdam Cabinet.*]

*Anderson, Alexander.*

[See Chapter VIII.]

*Andrews, Joseph.*

Bibliographical Memoir of the late Joseph Andrews, Engraver. [Boston 1873.] By S. R. Koehler.

*Anthony, A. V. S.*

Our American Artists, by Samuel Green W. Benjamin. Boston 1879.

[A. V. S. Anthony, Engraver, on pp. 58-63.]

*Avery, Samuel Putnam.*

1905. Editorials | and | Resolutions | in | Memory of | Samuel Putnam Avery | Born March 17th, 1822 | Died August 11th 1904 | New York | Privately Printed.

Pp. 82. $5\frac{1}{8}$ in. by $8\frac{3}{4}$ in. Portrait frontispiece.

Mr. Avery was a distinguished American engraver, collector, art dealer, and philanthropist.

B

*Barlow, Thomas Oldham.*

Sketch Book | of | Distinguished Authors | represented in | The Steel Engraving | of | Washington Irving | and his Literary Friends | At Sunnyside | London | Moore, McQueen, and Co. | 25 Berners Street W. | [No date.]

Pp. 30. (5 in. by $7\frac{1}{4}$ in.) + subscription form + folding outline copy of the plate.

Describes the engraving, and gives biographical notes of Irving and the others in the picture.

The engraving was made by Barlow, after F. O. C. Darley.

*Beardsley, Aubrey.*

1899. The Early Work of Aubrey Beardsley. Edited with an Introduction by H. C. Marillier. With over 180 designs. London. 4to.

[There was a limited edition on Japanese vellum.]

1900. The later work of Aubrey Beardsley. With upwards of 170 designs including eleven in photogravure and three in colour. London. 4to.

[Also an edition of 120 copies on Japanese vellum.]

1907. "Arthur Symonds on Aubrey Beardsley." A paper in "Whistler. Notes and footnotes and other Memoranda. By A[lbert] E. G[allatin]." New York—London.

*Beauclerk, Lady Diana.*

1903. Lady Diana Beauclerk her Life and Work, by Mrs. S. Erskine.

Small folio. 8 plates in colour and over 100 other illustrations from old engravings, etc.

An interesting volume, giving an entertaining record of the decorative art and society of the latter half of the eighteenth century.

*Bewick, John and Thomas.*

[See Chapter VIII.]

*Blake, William.*

The following is a list of the books which Blake etched or engraved in relief and which were printed and published by him. It is taken from Mr. Rossetti's descriptive catalogue in vol. ii of Gilchrist.

1789. Songs of Innocence.
1789. The Book of Thel.
1790. The Marriage of Heaven and Hell.
1793. The Gates of Paradise.
1793. Visions of the Daughters of Albion.
1793. America: A Prophecy.
1794. Songs of Experience.
1794. Europe: A Prophecy.
1794. The Book of Urizen.
1795. The Song of Los.
1795. The Book of Ahania.
1804. Jerusalem.
1804. Milton.
Undated. Sibylline Leaves.
Undated. There is no Natural Religion.

1863. The Life of W. Blake, "Pictor Ignotus." With selections from his poems and other Writings. By Alexander Gilchrist. [Edited by Anne Gilchrist, with the assistance of D. G. and W. M. Rossetti.] London.

8vo. 2 vols.

1880. Life | of | William Blake | with selections from his poems and other writings | by | Alexander Gilchrist | . . . | A New and Enlarged Edition | Illustrated from Blake's own Works | With additional Letters and a memoir of the Author | . . . | London | . . .

Vol I. Pp. xxi-431. 6 in. by 9 in. Fully illustrated.
Vol II. Pp. ix-383.
This is the standard work on Blake.

1907. The Life of William Blake. Edited, and with an Introduction, by W. Graham Robertson with numerous reproductions from William Blake's most characteristic and remarkable designs, many hitherto unpublished [third edition of Gilchrist].

8vo.

1868. The Marriage of Heaven and Hell. London 1868. Published by J. C. Hotten.

These facsimiles are not satisfactory.

1868. William Blake. A Critical Essay by A. C. Swinburne. London.
9 plates in facsimile of the original designs, some coloured.

1906. New edition with portrait.

1868. William Blake. Poetical Sketches, now first reprinted from the original Edition of 1783 with Preface, by Richard Herne Shepherd. Fcap. 8vo.

1874. The Poems of William Blake, comprising Songs of Innocence and of Experience, together with Poetical Sketches, and some copyright poems not in any other edition. London.
Edited by R. H. Shepherd, by whom there is an introduction.

1874. Poetical Works, lyrical and miscellaneous. Edited with a prefatory memoir, by William Michael Rossetti. London 1874. Boston 1875.

1875. William Blake's illustrations of the Book of Job. With descriptive letterpress, and a sketch of the artist's life and works. Boston.
$10\frac{7}{8}$ in. by $13\frac{5}{8}$ in. Heliotype plates.
This is by Charles Eliot Norton.

1876. Works by William Blake, a series of facsimiles (as noted below) of the marvellous conceptions of this famous artist. 100 *copies only printed for Private Circulation*, folio.

Songs of Innocence. 1789
Songs of Experience. 1794
Book of Thel. 1789
Vision of the Daughters of Albion. 1793
America: a Prophecy. 1793
Europe: a Prophecy. 1794
The First Book of Urizen. 1794
The Song of Los. 1794 [1795?]

No publisher is mentioned. These facsimiles are useless, except in so far as they may serve to give some idea of the composition of the designs involved. They are inaccurate in drawing, are printed in a smooth manner entirely foreign to the originals, and are without colouring. [Note by S. R. Koehler.]

1877. Jerusalem, the Emanation of the Giant Albion. London. Published by J. Pearson.
Reproduction in black and white by photolithography.

1878. William Blake. Etchings from his works, (with descriptive text) by William Bell Scott. London.
Folio. 10 plates of which 9 are etchings and 1 lithograph.

1885. The Poems, with specimens of the prose writings of William Blake. With a prefatory Notice, biographical and critical. By John Skipsey. London.

1885 *et seq.* William Muir's facsimiles of the Works of William Blake. Published by B. Quaritch.

Only 50 copies of each book produced.

A note in Mr. Quaritch's catalogue states that:

Mr. Muir does not print with type. He works by methods as like those of Blake himself as the need of faithfully following Blake's own results will permit. Almost all the labour is hand work, and the result has all that charm which belongs to hand work alone.

1892. The works of William Blake, Poetic, Symbolic, and Critical. Edited with lithographs of the illustrated "Prophetic Books," and a memoir and interpretation, by Edwin John Ellis and William Butler Yeats. London. B. Quaritch.

3 vols. 8vo. With more than 150 pages of facsimiles of Blake's poems. Also large-paper edition, royal 8vo.

1893. William Blake, Facsimile of the Original Outlines before Colouring of the Songs of Innocence and of Experience, with Introduction by Edwin J. Ellis.

Two parts in one vol. 4to. 54 pages coloured by hand, under the direction of Mr. Ellis, from the Hamilton Palace copy. 50 copies only.

There were also issued uncoloured copies.

1893. William Blake, his Life, Character, and Genius, by A. T. Story.

8vo. Portrait and plates.

1895. William Blake, Painter and Poet. By Richard Garnett. London.

Pp. 80. Folio.

One of the Portfolio Monographs.

1902. William Blake: being all his woodcuts photographically reproduced in facsimile. Robert Laurence Binyon. London.

4to. [The Unicorn Press: Little Engravings No. 2.]

1904. William Blake. | A Study of his Life and | Art Work | by | Irene Langridge | London | . . .

Pp. xii-198. Many illustrations.

An excellent book: one critic reviews it as follows:

Different in scope from the accepted authorities and more popular in aim, including the chief outlines of his life, his religion, mysticism, and art; charmingly illustrated by 50 full-page plates, judiciously selected and carefully reproduced from photographs taken specially for this work, with Index.

This is alike a deeply interesting psychological study and a piece of expert criticism. In eloquent language Mrs. Langridge tells the romantic story of Blake's strenuous, self-denying life, cheered and sustained by the devotion and sympathy of his wife, and in her critical examination of his work—of which a very large number of typical examples supplement the text—she shows a remarkable insight into its technical peculiarites as well as psychical qualities, and it is just what was needed as a guide within comparatively handy compass to the artist-poet's temperament, life, and work. The illustrations make the volume one of unusual interest.

1906. Blake's Poems (1757-1827). The Complete Poetical Works of William Blake, collated with the original manuscripts and the earliest editions. Corrected and edited, with a general Introduction and Introduction to each of the Poems, and numerous explanatory notes, by Edwin J. Ellis. London, Chatto and Windus.

2 vols. 8vo.

A handsome edition, printed in a clear readable type throughout, with photogravure frontispiece to each volume.

The editor of this, the best edition of Blake's Poems, is well equipped for his labours, being the author of "The Life of Blake" and joint Editor with W. B. Yeats of "The Poetic, Symbolic, and Critical Works of William Blake."

Vol. I, pp. 585.

Vol. II, pp. 492.

1906. The Letters of William Blake, together with a Life. By Frederick Tatham. Edited from the original manuscripts, with an introduction and notes by A. G. B. Russell. London.

Pp. xlvii-237 with index. 8vo. 12 full-page half-tone illustrations.

It is an important collection and contains all the extant letters, including a considerable number which have never before been published.

1907. The Art of William Blake. His Sketch-Book, his Water-Colours, his Painted Books. By Elizabeth Cary. New York.

Imp. 8vo. Illustrated with 51 reduced facsimiles of his work.

1907. The Real Blake. A Portrait Biography, by E. J. Ellis.

Pp. xviii-443. 8vo. 13 plates. London.

1909. William Blake | XVII Designs to Thornton's Virgil | reproduced from the | original woodcuts | MDCCCXXI | [Reproduction of one of the cuts] | Portland, Maine | Thomas B. Mosher.

Pp. xx+xvii plates+2 unnumbered+39 to 59. 6½ in. by 10 in. 450 copies.

A beautiful volume. The vignettes used as head-bands and tail-pieces were cut on wood by Mr. Selwyn Image and are taken from *The Century Guild Hobby Horse*, London, 1884-1892. The three initial letters are from original designs.

1909. William Blake | by | Basil de Selincourt | Author of "Giotto" | London . . . | New York. . . .

Pp. xi-298. 5½ in. by 7½ in. 40 plates.

It contains eleven chapters (and an index) as follows:

I. Blake's Life.
II. Blake's Secret.
III. Blake's Conception of Love.
IV. Blake's Madness.
V. Blake's Theory of the Imagination.

VI. The Ratio of the Five Senses.
VII. Blake's Theories of His Art.
VIII. Symbolism in Poetry and Art. The Prophetic Books.
IX. The Confines of Poetry and Painting.
X. Blake the Artist.
XI. The Mystic Vision.

1910. Blake's Vision of | The Book of Job | with reproductions of the illustrations | A Study | by | Joseph H. Wicksteed | M.A. | London . . . | New York. . . .

Pp. 168. 6¾ in. by 8½ in.

The 21 plates are beautifully reproduced and the volume is of great interest.

The section on "Abbreviations and Authorities" constitutes a bibliography.

The Index is particularly complete.

[1910.] William Blake | by | G. K. Chesterton | . . . | London . . . | New York . . . [No date.]

Pp. viii-210. 3¾ in. by 5⅞ in. Illustrated.

One of "The Popular Library of Art" series.

Mr. Chesterton is always interesting—particularly so in this volume.

1911. William Blake, Mystic | A Study | by | Adeline M. Butterworth | together with | Young's Night Thoughts: Nights I & II | With illustrations by | William Blake | and frontispiece | Death's Door, from Blair's "The Grave" | Liverpool | . . . | London | . . .

Pp. 14+4 of "Explanation of the Engravings" (printed on one side)+Title (night the first)+42 facsimile plates and pages. 7½ in. by 10⅜ in.

The work treats of Blake's mysticism from a psychological point of view, while the illustrations, which are mystical in character, are reproduced—as stated in the prospectus—for the first time.

[See also Chapter XIX—Burlington Fine Arts Club, 1876, and Grolier Club Exhibition Catalogue, 1905; also Chapter XX—Boston Museum of Fine Arts, 1880 and 1891; the latter contains an extensive bibliography.]

*Bowen, Abel.*

1884. Abel Bowen, engraver. A sketch prepared for the Bostonian Society, Boston. By William H. Whitmore. Press of Rockwell & Churchill. Boston.

Pp. 32. Portrait and other plates and illustrations.

*British Museum Handbook.*

[See Chapter XXVI (7).]

This is a guide to the Print Department.

*Brunton, Richard.*

1906. An Early | Connecticut Engraver | and his Work | by Albert C. Bates | Hartford.

Pp. 48. 8vo. 42 plates.

[The early engraver referred to is Richard Brunton. The illustrations are principally book-plates engraved by him.]

1906. An | Open Letter | to the | President and Members | of the | Connecticut Historical Society | by | James Terry | December 1906.

Pp. 14. 6 in. by $8\frac{5}{8}$ in.

This is a strong criticism of "An Early Connecticut Engraver and his Work," by Albert C. Bates, the name of the engraver being Richard Brunton.

[See also Chapter XXI—Ex Libris Leaflet No. 4.]

*Buonarroti, Michel-Angelo.*

[See Chapter XIX—Burlington Fine Arts Club.]

*Byways of Collecting.*

1908. Byways of Collecting | by | Ethel Deane | With Seventy-three Illustrations | . . . | London, Paris, New York, Toronto and Melbourne.

Pp. viii-192. $5\frac{1}{2}$ in. by $8\frac{1}{8}$ in.

The following chapters relate to print collecting (Pp. 70 to 145):

VII. Early Line Engravings and Etchings.
VIII. Stipple Engravings and Colour Prints.
IX. Mezzotints.
X. French Engravings of the Eighteenth Century.

C

*Cheney, John and Seth Wells.*

1889. Memoir of John Cheney, engraver. By Ednah Dow Cheney. Boston.

1881. Memoir of Seth W. Cheney, artist. By Ednah Dow Cheney, Boston.

*Christmas in Art.*

1909. Christmas | in Art | The Nativity as Depicted by Artists of | the Fifteenth and Sixteenth | Centuries | by | Frederick Keppel | With numerous illustrations, chiefly reproductions | of Rare Prints in the British Museum | and the Bibliothèque Nationale. | New York.

Pp. xi-161. $6\frac{1}{8}$ in. by $8\frac{7}{8}$ in.

*Corot.*

1903. Corot and Millet. With Critical Essays by Gustave Geffroy and Arsène Alexandre. London—New York.

Illustrated. ("The Studio.")

*Cries of London.*

[1884.] A History | of the | Cries of London | Ancient and Modern | . . . | Second Edition | Greatly Enlarged and Carefully Revised | [vignette] | by | Charles Hindley, Esq. | . . . | London | Charles Hindley | [the Younger] | . . . [No date, Preface dated 1884].

Pp. 390 + Preface and a number of plates unnumbered. 5 in. by 7½ in. Contains a large number of reproductions of plates of "London Cries," excepting however the most important, viz., those engraved after the paintings by Wheatley.

## D

*Durand, Asher B.*

1887. Asher B. Durand | A Memorial Address | by | Daniel Huntington | President of The Century Association | New York | Printed for The Century.

Pp. 48. 6¼ in. by 9¾ in.

Etched portrait of Durand by James D. Smillie after painting by Daniel Huntington, 1857.

1894. The | Life and Times | of | A. B. Durand | by | John Durand | With illustrations | New York | . . .

Pp. xii-232. 9 in. by 11⅜ in. One extra sheet of errata "due to the conditions under which the proofs were read." Although published in New York, it was printed in London.

Portrait and 15 other plates, including (on two plates) six bank-note vignettes of exceptional beauty.

*Dürer, Albrecht.*

1848. The | Artist's Married Life; | being that of | Albert Dürer. | Translated from the German of | Leopold Schefer, | by | Mrs. J. R. Stodart | London | . . .

Pp. xx-226. 4⅛ in. by 6½ in. Portrait frontispiece and arms of Dürer at end.

The beginning of the Translator's Preface is as follows:

> The novels of Schefer are not much known in this country, nor have any of them, so far as I know, been translated into English. The following, after the manner of Sir Walter Scott's "Tales of my Landlord," purports to be an old manuscript intrusted by Albert Dürer on his deathbed to his friend Pirkheimer, with instructions that it should be given to the world when all those to whom its contents might cause pain, were no more.

1870. The | History of the Life | of | Albrecht Dürer | of Nürnberg | With a translation of his letters and journal | and | some account of his works | by | Mrs. Charles Heaton | London | . . .

Pp. xv-340. 6¾ in. by 10 in. 10 reproductions by the autotype (carbon) process, and 21 other illustrations.

This and the volume by William Bell Scott (see Chapter XIV) were published

about the same time and are the first important English books relating solely to Dürer, although many earlier books contain important chapters on his life and works. Mrs. Heaton is the first to translate his verses.

The contents are as follows:

Introduction. Nürnberg in the Fifteenth and Sixteenth Centuries.

Part I. From Infancy to Manhood. [This is divided into five chapters.]

Part II. Works. [Divided into five chapters, the first being devoted to the engravings on wood, the second to the engravings on copper.]

Part III. Journal and Last Years. [Divided into two chapters.]

General Index.

Index to Works.

1882. Albert | Dürer | His Life and Works | By Moriz Thausing | . . . Translated from the German | Edited by Fred. A. Eaton, M.A. Oxon., | Secretary of the Royal Academy | . . . | with Portraits and Illustrations | London | . . .

Vol. I. Pp. ix-376. $5\frac{7}{8}$ in. by $9\frac{1}{4}$ in.

Vol. II. Pp. viii-347.

This is the best comprehensive work in English about Dürer.

1889. Literary Remains | of | Albrecht Dürer | By | William Martin Conway | . . . | with transcripts from the British Museum | Manuscripts and notes upon them | by Lina Eckenstein | Cambridge | At the University Press.

Pp. xi-288. 7 in. by $10\frac{1}{4}$ in. 14 illustrations.

A very important volume, containing the following:

Chapter I. The Age of Albrecht Dürer.

II. Dürer's Birth-place and Friends.

III. Dürer's Childhood and Youth.

IV. Dürer at Venice. The Great Pictures.

V. Dürer's Great Pictures. The Heller Letters.

VI. Dürer's Woodcut Publications.

VII. Dürer's journey to the Netherlands.

VIII. Dürer's last years.

IX. Dürer's intellectual and religious development.

X. The growth of Dürer's ideas about Art.

XI. The Teaching of Measurements with Rule and Compass.

XII. The Four Books of Human Proportion.

XIII. The Theory of Fortification.

Dürer's Rhymes.

Index of Passages cited from the British Museum Manuscripts.

General Index.

The Rhymes are reprinted (by permission) from Mrs. Charles Heaton's book hereinbefore noted.

1893. Albrecht Dürer | by | L. Jessie Allen | with forty illustrations | . . . | London.

Pp. xi-207. 4½ in. by 6 in.

One of the "Little Books on Art" series. An excellent book, well illustrated. It contains lists of Dürer's chief works—paintings and engravings, and a bibliography of 48 items.

1899. Dürer | by | H. Knackfuss | translated by | Campbell Dodgson | with 134 illustrations from pictures, woodcuts | Engravings and Drawings | . . . | London | . . .

Pp. vii-152. 7 in. by 10¼ in.

One of the series of "Monographs on Artists" (English edition) edited, and written jointly with other authors, by H. Knackfuss.

1905. Albert Durer | by | J. Sturge Moore | London . . . | New York . . .

Pp. xiii-343. 5½ in. by 7½ in. Illustrated.

The four parts of the book—each divided into from two to eight chapters—are as follows:

Part I. Concerning general ideas important to the comprehension of Dürer's life and art.

II. Dürer's life in relation to the times in which he lived.

III. Dürer as a creator.

IV. Dürer's ideas.

It is beautifully illustrated with fifty-three plates, of which four are metal engravings, loaned by the Dürer Society, of the following:

Apollo and Diana.

Pilate Washing his Hands.

Peter and John at the Beautiful Gate.

St. Antony.

I prefer this to any other book on Dürer.

1905. The Engravings of | Albrecht Dürer | by | Lionel Cust | Director of the National Portrait Gallery | London.

Pp. 88. 7¼ in. by 10⅝ in. 4 plates and 25 illustrations in the text.

One of the "Portfolio Artistic Monographs." Re-issue of the 1894 edition.

This also appeared in 1897 with the following title:

Albrecht Dürer | A Study of his life and work | by | Lionel Cust | Director of the National Portrait Gallery | Late of the Department of Prints and Drawings, British Museum | with many illustrations | London.

And bound with it as the second part is the monograph on "The Paintings and Drawings."

Pp. 104. 7¼ in. by 10⅝ in. 4 plates and 34 illustrations in the text.

Albrecht Dürer | by | Lina Eckenstein | . . . | London . . . | New York . . . | [No date.]

Pp. xi-261. $3\frac{3}{4}$ in. by $5\frac{7}{8}$ in. Illustrated.

Reproduces many of the important engravings.

One of "The Popular Library of Art" series.

*Dutch Etchers.*

1905. Dutch Etchers | of the Seventeenth Century | by | Laurence Binyon | Of the Department of Prints and Drawings, British Museum | London | . . . | Re-issue of the Edition of 1895.

Pp. 80. $7\frac{1}{4}$ in. by $10\frac{1}{2}$ in. 4 plates and 29 illustrations in the text.

One of the "Portfolio Artistic Monographs," edited by P. G. Hamerton.

E

*Essays on Engraving.*

There is no end of little books on art which contain chapters or sections relative to engraving. They are not of sufficient importance to warrant their inclusion in this or other chapters hereof, but I mention the two following merely as samples.

1841. The | Complete Guide | to the | Fine Arts | containing instructions in | . . . | . . . Lithographic Drawing | Engraving on wood and copper | . . . | London | . . .

Pp. 4 unnumbered+208. $4\frac{1}{4}$ in. by $6\frac{5}{8}$ in. Illustrated.

Pp. 145 to 168 relate to various kinds of engravings.

1848. Practical Essays | on various branches of the | Fine Arts | to which is added | A Critical Inquiry into the Principles and Practice | of | The late Sir David Wilkie | by | John Burnet, F.R.S. | . . . | London | . . .

Pp. xi-200. $4\frac{3}{4}$ in. by $7\frac{3}{4}$ in. Frontispiece is an etching by the author after Sir David Wilkie.

Chapter V, pp. 133-148. "Comparative merits of line engraving and mezzotints."

F

*Ficquet.*

[See Chapter XV—William Loring Andrews.]

*Foster, John.*

1905. Remarks on John Foster, the earliest Engraver in New England. Cambridge, Mass. [by Samuel Abbott Green.]

1909. John Foster | The Earliest American Engraver | and | The First Boston Printer | by | Samuel Abbott Green | Published by The Massachusetts Historical Society | at the Charge of the Waterston Fund, No. 2 | Boston.

Contents, List of (13) Illustrations+pp. 149. $7\frac{1}{2}$ in. by $10\frac{1}{2}$ in.

The illustrations are excellent and the book is well printed.

The only known engravings by Foster as noted in this volume are:

1. *Scheme for the Indian A.B.C.* It is not known what this is, but an old letter, written by John Eliot to the Commissioners of the United Colonies (4th September 1671), contains the following:

> Further I doe p'sent you w^th^ o^r^ Indian A.B.C. & o^r^ Indian Dialog^s^ w^th^ a request y^t^ you would pay Printers work an ingenuous young schollar (S^r^ Foster) did cut, in wood, the Scheame, for w^ch^ work I request y^t^ you would pay him 04: 00: 00. I think him worthy of 3 or 4 or 5^li^ but I leave it to your wisdoms.

2. *Woodcut of Richard Mather.*
3. *Woodcut of the seal of the Massachusetts Bay Colony.* Two distinct cuts of this are known.
4. *Woodcuts of "Divine Examples."*
5. *Hubbard's Map of New England.* This map appeared in two editions, known as "The *Wine* Hills" map and "The *White* Hills" map, the error in the first having been corrected in the second.
6. *View of Boston and Charleston taken from Noddles Island (East Boston).*

There are two long elegies on Foster, printed in full in the volume, which I again refer to in Chapter XXVI (1).

G

*Gainsborough, Thomas.*

[See Chapter XI.]

*Giving, The Art of.*

1902. The Art of Giving. | Concerning the Selection of | works of fine art and of | certain articles of beauty | or utility, in which are ex- | hibited in their highest | development handicraft and | the art of the designer | By W. M. Bangs | Published by Otis H. Kean, at | New York, in the Fall MDCCCCII.

Pp. 71. 5¼ in. by 7½ in. Illustrated.

Several pages are devoted to prints, three prints being reproduced.

*Goya y Lucientes, Francisco Jose de.*

1900. Goya | by W. Rothenstein | London MDCCCC | At the Sign of the Unicorn.

Pp. 37+20 plates. 6¾ in. by 8½ in.

This is No. 4 of "The Artist's Library" edited by Mr. Laurence Binyon.

F. de Goya. By R. Muther. [No date.]

Pp. viii-64. 4¾ in. by 6½ in. Illustrated.

One of "The Langham Series of Art Monographs."

[See also Chapter XIV, wherein is noted the particularly interesting volume by Albert F. Calvert.]

*Grateloup.*

[See Chapter XV—William Loring Andrews.]

*Greaves, Walter.*

1911. Catalogue | of | Oil Paintings | A Water Colour | and | Etchings | by | Walter Greaves | (Pupil of Whistler) | . . . | The Goupil Gallery | . . . | London | . . . [May 1911.]

Pp. 20. 75 items. $5\frac{1}{2}$ in. by $6\frac{1}{2}$ in.

[See also *Whistler*—1911 "Greaves Whistler and Chelsea" in this chapter.]

*Greenaway, Kate.*

1905. A Memoir of Kate Greenaway with Anecdotes of her Contemporaries, by M. H. Spielman and G. S. Layard, and a List of Books illustrated wholly or in part by her.

4to. 53 plates in colour and 90 illustrations in black and white. 500 signed and numbered copies, the end papers being miniature facsimiles of nursery wall-papers designed by the artist.

H

*Helleu, Paul.*

[See Mr. Wedmore's book in Chapter XI.]

*Herkomer, Sir Hubert von, R.A.*

1901. Hubert von Herkomer, R.A., his Life and Works, a study and a biography, by A. L. Baldry. London.

Folio. Portrait. 15 full-page photogravures and upwards of ninety other illustrations, including reproductions of paintings in oil and water-colour, enamels, etchings, and lithographs.

One critic writes of this work as follows:

> A monument to the ability of this many-sided genius, illustrating his works at all periods, from his boyhood to the present day, and showing his skill in the very varied types of art practice in which he was master.

1910. The Herkomers | by | Sir Hubert von Herkomer | C.V.O., R.A., D.C.L., LL.D., Etc. | Author of | "Etching and Mezzotint Engraving," "My School and my Gospel," | and "A Certain Phase of Lithography" | . . . | London.

Vol. I, pp. xi-263. $5\frac{5}{8}$ in. by $8\frac{7}{8}$ in. 6 illustrations.

1911. Vol. II, pp. xiii-234. $5\frac{5}{8}$ in. by $8\frac{7}{8}$ in. 8 illustrations.

There is also a large-paper edition (4to) with many additional illustrations.

*Hogarth, William.*

[The catalogues of Hogarth's plates are described in Chapter XIV.]

[No date.] Twelve excellent and most diverting prints, taken from the celebrated poem of Hudibras, wrote by Samuel Butler, expressing the villainy and hypocrisy of the times. Invented and engraved on 12 copperplates by Wm. Hogarth, and are humbly dedicated to William Ware of Great Houghton, Northamptonshire, and Mr. Allan Ramsay of Edinburgh.

London. 4to.

[No date.] A Dissertation on Mr. Hogarth's six Prints lately published, viz: Gin-Lane, Beer-Street, and the Four Stages of Cruelty. With a portrait of Hogarth.

London. 8vo.

1746. Marriage à la Mode, in six cantos; being an explanation of Hogarth's prints.

London. 8vo.

1748. Effects of Industry and Idleness, illustrated; an explanation of 12 plates published by Mr. Hogarth.

London. 8vo.

1759. A Poetical Description of Mr. Hogarth's election prints, in four cantos, written under Mr. Hogarth's sanction and inspection.

London. 8vo.

1768. Hogarth Moralized, being a complete edition of Hogarth's works, with an explanation (by Rev. Dr. John Trusler). London.

Roy. 8vo. 76 plates.

1826. Another edition.

1831. Another edition (Major's edition). 8vo. 56 plates and copper-plate portrait, and 12 woodcuts.

1833. Another edition.

1841. Another edition.

1785. An Explanation of several of Mr. Hogarth's Prints.

London. 8vo.

1788. Sketches from Hogarth on 15 plates, with the descriptions by M. Livesoy.

London. 8vo.

1790. The Original Works of William Hogarth, published by John and Josiah Boydell. London.

Folio. 103 plates.

[No date.] Another edition. The Original and Genuine Works of William Hogarth. London.

Atlas folio. 107 plates.

1791-8. Hogarth Illustrated. By John Ireland. Second edition, corrected. London.

3 vols. Roy. 8vo. 133 plates.

1794. Graphic Illustrations | of | Hogarth | from | Pictures, Drawings, | and | Scarce Prints | in the possession of | Samuel Ireland | Author of this work; | of | A Picturesque Tour through Holland, Brabant, &c. | and | of The Picturesque Beauties of the Rivers | Thames and Medway | London | . . .

Pp. xvi-183+7* and 8*.

Contains a large number of plates—engravings, etchings, aquatints, and mezzotints.

Vol. II was published in 1799 with similar title-page.

Pp. xix-150. Plates.

The plates in these volumes are of great interest.

1802. Hogarth Restored, being the entire works as originally published, re-engraved by Thomas Cook. London.

Plates, large folio; text, 4to., as follows:

Hogarth Restored | being | a complete edition | of the | Works | of that much admired artist | William Hogarth | By Thomas Cook, Engraver | Address to the Subscribers | Accompanied with anecdotes of Mr. Hogarth, and Explana- | tory descriptions of his designs.

The above is from the top of the first page. I have not seen another copy. There is no date.

Pp. 16+3 to 18+1 to 326+3 unnumbered, and on the back of the last of these is No. "303." The last two pages are "Finis; or, the End of Time." Size 6 in. by 10 in.

The curious paging I cannot account for, as the catch-words seem to fit the pages as arranged. The volume may be a succession of sheets, issued from time to time in connection with the publication of the restored plates by Mr. Cook.

1803. Anecdotes and Explanatory Description to Cook's Hogarth restored. London.

Roy. 8vo.

1808-17. The Genuine Works of William Hogarth, illustrated with biographical anecdotes, a chronological catalogue and commentary by J. Nichols (the editor) and G. Stevens. (Memoirs by T. Phillips.) London.

3 vols. 4to. 220 plates.

1810. The Works of William Hogarth (including the Analysis of Beauty) elucidated by descriptions, critical, moral and historical . . . to which is prefixed some

account of his life. By T. Clerk. [The engravings are by Clerk, the biography and descriptions are by T. H. Horne, by whom the work was edited.] London.
2 vols. 8vo.

1821. Another edition. 2 vols.

1837. Another edition. 3 vols. 8vo.

1811. Anecdotes of William Hogarth, with an Explanatory Description of his Works. Portrait.
Sm. 4to.

1812. Hogarth Illustrated from his own Manuscripts, compiled and arranged by John Ireland.
3 vols. Roy. 8vo. Profusely illustrated.

1813. Anecdotes of the celebrated William Hogarth; with an explanatory description of his work.
Roy. 8vo.

1816. Illustrations of Hogarth: that is, Hogarth illustrated from passages in authors he never read, and could not understand. London.
8vo.

1817. Second edition enlarged and corrected, entitled "Clavis Hogarthiana."

1822. The Works of W. Hogarth, from the Original Plates, restored by J. Heath; with the addition of many subjects not before collected; to which is prefixed a Biographical Essay, and Explanations of the Subjects of the Plates by John Nichols. Atlas folio. 155 subjects on 119 plates. The suppressed plates "Before" and "After" are sometimes added. Published by Baldwin, Cradock, and Joy.
A re-issue, same as above, was later published by Baldwin and Cradock.

[1825?] The | Works | of | Mr. Hogarth | moralized | [vignette] | London | J. Goodwin | Upper Thames Street | (*c.* 1825?)
This title-page is elaborately engraved and is undated.
Pp. xv-287. $8\frac{1}{2}$ in. by $11\frac{1}{2}$ in.
The pages are printed within borders and there are many engraved illustrations. The volume was issued at £5 5*s.*, but it is not rare.
[One of the editions of Trusler.]

1830. Hogarth's Works. London.
2 vols. 4to. 150 plates.

1849. Same, re-published by Bohn.

1833. Anecdotes of William Hogarth, written by himself with essays on his life and genius, and criticisms on his works, selected from Walpole, Gilpin, J. Ireland,

Lamb, Phillips and others. To which is added a catalogue of his prints, account of their variations and copies; lists of paintings, drawings, etc. [By J. B. Nichols.]

48 plates. London. 8vo.

[1860?] The Complete Works of William Hogarth, in a series of 150 steel engravings from the original pictures. With an introductory essay by James Hannay, and descriptive letterpress by the Rev. J. Trusler and E. F. Roberts. London.

4to.

1860. Hogarth and his pictures. A lecture by H. S. Brown. London.

8vo.

1864. The Works of Hogarth. London.

4to. 62 illustrations.

1866. William Hogarth, Painter, Engraver and Philosopher. Essays on the Man, the Work, and the Time. By George Augustus Sala. London.

8vo. Illustrated.

1872. Hogarth's Works, reproduced from the Original Engravings in Permanent Photographs, and newly described, with Charles Lamb's essay on Hogarth. London.

2 vols. folio. (Bell and Daldy.)

1873. Hogarth's Works, reproduced from the Original Engravings in Permanent Photographs, comprising 116 plates, and newly described, with an Essay on the Genius and Character of Hogarth, by Charles Lamb. Printed by C. Whittingham at the Chiswick Press.

2 vols. Sm. folio.

This collection includes the whole of the prints published by Messrs. Baldwin and Cradock in 1822, with the exception of two, the humour of which did not appear to compensate for their indelicacy; it however includes one plate never before published in a volume, "The Lady's Last Stake, or Picquet, or Virtue in Danger."

1891. [A Memoir of] William Hogarth by Austin Dobson with a Bibliography and Catalogue of Prints and Paintings. London—New York.

Square 8vo. Pp. 368.

Large paper edition. 4to. Portrait and illustrations on Japanese vellum. Only 100 copies printed for England. This is probably the most important work on Hogarth.

1902. William Hogarth, by Austin Dobson, with an Introduction on Hogarth's workmanship by Sir Walter Armstrong. London.

4to. 77 illustrations, reproduced in photogravure and facsimiles, with vignettes in text. Published at £5 5*s*.

100 copies, 2 vols., folio, with duplicate plates. Published at £10 10*s*.

1909. William Hogarth | by Edward Hutton | Two cuts in four colours, 42 | Drawings on superfine un- | glazed art paper 19 tinted | illustrations and 1 engraving | [vignette] | . . . | London—Leipsic | . . .

Pp. 59, including the plates. 11¼ in. by 14 in.

[1911.] Hogarth | by | Edward Garnett | London . . . | New York . . . | No date.

Pp. xv-208. 3¾ in. by 5⅞ in. Illustrated.

One of the "Popular Library of Art" series.

"The Times" literary supplement for 26th January 1911 gives an extended and favourable criticism of this interesting volume.

[See also Chapter XIV; and for a bibliography by Frank Weitenkampf see Chapter XXIV.]

*Holloway, Thomas.*

1827. Memoir of the late Mr. Thomas Holloway by one of his Executors; and most respectfully dedicated to the Subscribers to the Engravings from the Cartoons of Raphael. London.

Pp. 88, with appendix, pp. x.

Holloway only had the pleasure of seeing the remaining plate of the seven cartoons of Raphael fairly commenced before his death, which took place in his eightieth year, at Coltishall, near Norwich, in February 1827.

## J

*Juengling, Frederick.*

Frederick Juengling, Artist Engraver, born October 18. 1846; died December 31. 1889 [vignette "Endeavour"]. Biographical sketch with examples of engravings and Catalogue of his proofs, sketches, paintings, studies, etchings and studio effects to be sold at auction Monday evening March 3, 1890 at 7.30 in the rooms of the Salmagundi Club, 121 Fifth Avenue.

Pp. 24. Portrait and illustrations.

1890. Frederick Juengling, by S. R. Koehler. Privately printed, Roxbury, Mass.

Pp. 12, paper covers.

## L

*Letter Engraving.*

1894. Practical Instruction | in the | Art of Letter Engraving | The Gleanings of Several Experienced Workmen | . . . | by | G. F. Whelpley | Second Edition | . . . | New York | . . .

Copyrighted 1884.

Pp. vi-187. 5 in. by 7⅜ in. Many illustrations.

Mr. Whelpley was an engraver and dealer in engravers' supplies in Albany, New York.

*Little Masters, The.*

1879. "As the Sun colours the flower, so Art colours life." | The Little Masters | By William Bell Scott | . . . | London | . . .

Pp. ix-128. 5¼ in. by 7½ in. 23 illustrations.

An excellent book, with the following chapters:

Chapter I. Introductory.
II. The Forerunners of the Little Masters.
III. Dürer, the reputed teacher of the Little Masters.
IV. Albrecht Altdorfer.
V. Albrecht Altdorfer's works.
VI. Hans Sebald Beham and Barthel Beham.
VII. The Works of the Behams.
VIII. Heinrich Aldegrever.
IX. Georg Pencz.
X. Jacob Binck and Hans Brosamer.

1880. A special edition of the above, containing 14 autotype reproductions of engravings and etchings, in addition to the ordinary illustrations.

The only copy I have seen is in the New York Public Library.

*Lorrain, Claude.*

1895. Claude Lorrain | Painter & Etcher | by | George Grahame | London | . . . | New York | . . .

Pp. 88. 7 in. by 10½ in. Illustrated.

One of the "Portfolio Monographs." Contains a bibliography of 23 items.

M

*Mac Cutcheon, Walter.*

1886. Some modern etchings. Original plates by Walter Mac Cutcheon. Text by J. Hitchcock. New York.

12mo.

*Mantegna, Andrea.*

1901. Andrea Mantegna | by | Paul Kristeller | . . . | with 26 plates and 162 Text Illustrations | English Edition by S. Arthur Strong, M.A. | . . . | London . . . New York | . . .

Pp. xxii-511. 8¾ in. by 12 in. Illustrated.

A monumental work.

[See also *Great Engravers, The*, in Chapter XIV.]

*Master Etcher Series, The.*

Volumes on Méryon, Rembrandt, Strang, and Van Dyck. Fully noted under these titles.

*Master of the Amsterdam Cabinet.*

[See publication for 1893-4 of the International Chalcographical Society, in Chapter XXVI (6), for list of works.]

*Méryon, Charles.*

Etchings of | Charles Méryon. [No date.]

Pp. 39. 8¼ in. by 11½ in. 48 plates and frontispiece. London and New York.

One of the "Master Etchers Series." Text by Hugh Stokes.

This and the other three volumes of the series, viz., Rembrandt, Strang, and Van Dyck, hereinafter noted, are well printed, and beautifully illustrated. The text in each case is by a recognized authority.

*Millet, Jean François.*

1881. Twenty Etchings and Woodcuts (Jean François Millet) reproduced in facsimile, and a biographical notice by W. E. Henley. London—New York.

Folio.

1903. Corot and Millet. With Critical Essays by Gustave Geffroy and Arsène Alexandre. London—New York.

Illustrated. (The Studio.) 8¼ in. by 11½ in.

*Modern Etchers.*

1901. Modern Etchers | Short Biographical Sketches of Leading Etchers | of the Present Day | 1891 | Compliments of | Hoddick Co. | Main Street | Buffalo N.Y.

Pp. 132. 4½ in. by 5½ in. Copyrighted by M. Knoedler and Co., New York, 1891.

This is a very interesting and valuable little book, containing a large amount of biographical information not to be found elsewhere.

*Morland, George.*

1806. Memoirs of the Life of the late George Morland; with critical and descriptive observations on the whole of his works hitherto before the public. By J. Hassell. London. (Engraved title-page 1805.)

[For full description see Chapter XIV.]

1806. Authentic Memoirs of the late George Morland; together with specimens of his sketches, &c. With Portrait and 20 Plates. By F. W. Blagdon. London.

Folio.

1807. Life of George Morland, with Remarks on his Works, by G. Dawe. London.

Roy. 8vo. Stipple portrait by Picart after J. R. Smith, vignette on engraved title, and four plates after Morland.

Dawe was an eminent portrait painter and mezzotint engraver, and his biography

of Morland is considered the most authentic. It was followed by J. J. Foster in his monumental work published in 1904 and hereinafter noted.

1895. George Morland, his Life, and a Critical Description of his Works, with an account of those which have been engraved and the engravers, also a list of prices which the pictures and engravings have been sold for at auction, by R. Richardson.

London. 8vo. 6 reproductions in sepia of the artist's works.

1898. George Morland | and the evolution from him | of some later painters | by | J. T. Nettleship | . . . | with thirty-eight illustrations. | London. | . . .

Pp. viii-88. 7 in. by 10½ in. 6 of the illustrations are photographic reproductions printed from copper plates, the others are from half-tone blocks.

Pp. 78 to 88 comprise the second section of Chapter III, entitled "Some Mezzotints, Etchings, and Engravings after Morland."

1904. The Life | of | George Morland | by | George Dawe, R.A. | With an Introduction and Notes by J. J. Foster | Author of "The Stuarts in XVI., XVII., and XVIII. Century Art" | . . . | Illustrated by Full-page Plates from examples in the National and Private Galleries | London: Dickinsons | Fine Art Publishers to Her Majesty the late Queen Victoria | . . .

Pp. xi-196. 10 in. by 13¼ in.

Its contents are:

Introduction.

The Life of George Morland, by G. Dawe, R.A.

Appendix A.—Extract from "Memoirs of a Painter," by Wm. Collins.

Appendix B.—An Alphabetical List of Engravings after G. Morland.

Appendix C.—List of the Principal Paintings by or attributed to G. Morland, sold at Messrs. Christie's—1893-1903.

Appendix D.—A List of Engravings after G. Morland, sold at Messrs. Christie's during the same period.

Index.

There are fifty-six beautiful illustrations, a number of which in the Edition de Luxe (limited to 175 copies) are in duplicate—the duplicate being printed in colours.

It is a volume of exceptional beauty and interest.

1907. George Morland: His Life and Works, by Sir Walter Gilbey, Bart., and E. D. Cuming, illustrated with fifty full-page reproductions of the Artist's best work. London.

4to. 250 copies.

1907. George Morland | by | David Henry Wilson | M.A., LL.M. | Illustrated with Twenty Plates and a Photogravure | Frontispiece. | London | . . . | New York . . .

Pp. xvi-207. 5¼ in. by 7 in.

One of the series entitled "The Makers of British Art."

Appendix III gives a partial list of his works which were engraved.

Appendix V is a bibliography.

[See Chapter XIV; also Chapter VII, particularly Mrs. Frankau's work on James and William Ward, her work on J. R. Smith, and the pamphlet relative to the engravings by J. R. Smith after thirty-six of Morland's paintings.]

The following rare volume might also be mentioned.

1791-1806. George Morland's Works. A Collection of 66 Fine Large Plates, in Facsimile of the Original Drawings by Morland, comprising Rustic Figures, Farm Labourers, Horses, Cattle, Sheep, Pigs, Dogs, Woodmen, Children, Landscapes, Domestic Scenes, etc., with Authentic Memoirs and a variety of Anecdotes by Blagdon.

Large oblong folio.

## N

*Newsam, Albert.*

1868. Memoir of Albert Newsam, | (Deaf Mute Artist) | By Joseph O. Pyatt. | Mute instructor in the Pennsylvania Institution for the Deaf and Dumb. | Philadelphia: | Printed for the Author.

Pp. vi+7 to 160. $4\frac{1}{2}$ in. by $7\frac{1}{4}$ in. Frontispiece portrait of Newsam, (lithograph) by J. Queen.

1901. Lithographic | portraits | of Albert Newsam | by | D. M$^{c}$N. Stauffer | Reprinted from the Pennsylvania Magazine of History and Biography, | October, 1900 and January and April, 1901. | Philadelphia.

Pp. 52. $6\frac{1}{2}$ in. by $9\frac{3}{4}$ in.

The frontispiece is a reproduction of a lithographic portrait of Newsam.

*Norman, John.*

1904. Some notes concerning John Norman, Engraver. Cambridge [Mass.], 1904. By Charles Henry Hart.

1904. Remarks on the Boston Magazine, The Geographical Gazetteer of Massachusetts, and John Norman, Engraver, Cambridge. By Samuel Abbott Green.

## O

*Old Masters, The.*

1870. The Old Masters. | The | Princes of Art: | Painters, Sculptors | and | Engravers. | Translated from the French | by | Mrs. S. R. Urbino | Boston.

Pp. 337. 5 in. by $7\frac{5}{8}$ in. Illustrated.

## P

*Palmer, Samuel.*

1882. A Memoir of Samuel Palmer by A. H. Palmer, also a Catalogue of his Works, including those exhibited by the Fine Art Society, 1881, and an Account of the

Milton Series of Drawings, by L. R. Valpy, with an original etching, 13 fine autotype plates, after his most imaginative and poetical landscapes, 9 woodcuts, and a portrait.

4to. [Fine Art Society.]

1892. The | Life and Letters | of | Samuel Palmer | Painter and Etcher | Written and Edited by | A. H. Palmer | Illustrated | London | . . .

Pp. xv-422. $6\frac{1}{2}$ in. by $9\frac{1}{4}$ in. Portrait frontispiece, an original etching entitled The Willow, executed on Mr. Palmer's admission to the Etching Club, 1850; and 21 other illustrations.

It also contains a catalogue of his exhibited works and his thirteen etchings.

*Pelham, Peter.*

1867. Notes concerning Peter Pelham, the earliest artist resident in New England, and his successors prior to the Revolution. By William Henry Whitmore. Cambridge.

*Piranesi, Giovanni Battista*, and his son *Francesco.*

1900. The Etchings of | Piranesi | by | Russell Sturgis | New York . . .

Pp. 16. 5 in. by 6 in. 11 illustrations and one page additional notes.

[*Note.*—This is not to be confused with Keppel Booklet No. 11.]

1910. Piranesi | Arthur Samuel | London | . . .

Pp. x-215. $5\frac{3}{4}$ in. by 8 in. Illustrated.

An interesting volume with excellent illustrations.

[See also Chapter XXV—Keppel.]

R

*Raimbach, Abraham.*

1843. Memoirs and Recollections | of the late | Abraham Raimbach, Esq. | Engraver | . . . | including a | Memoir of Sir David Wilkie, R.A. | Edited by | M. T. S. Raimbach, M.A. | . . . | London | . . . [Not published.]

Pp. viii-203. $6\frac{5}{8}$ in. by $8\frac{1}{2}$ in. It contains a portrait of Raimbach, described as follows:

Bates Patent Anaglyptograph
Engraved by Freebairn
From the Medallion by
J. E. Catteaux, Chevalier de la Legion d'Honneur.

*Raphael.*

[See Chapter XIX—Burlington Fine Arts Club.]

*Ritchie, A. H.* [*N.A.*].

Description | of | Mr. Huntington's | picture of | Lady Washington's | Reception Day | Engraved by A. H. Ritchie, N.A. | New York. [No date.]

Pp. 16. $6\frac{3}{4}$ in. by $10\frac{1}{8}$ in.

Title is on cover only.

Contains outline copy of the engraving, with key numbers, and sixty-four biographical notes of the persons whose portraits appear in the picture.

*Rembrandt van Rijn.*

1888. The Modern disciples of Rembrandt . . . to which is appended a Chapter of an Elementary Character entitled "What Etchings are." New York. [Frederick Keppel.] 8vo. Illustrated.

1894. The Etchings of | Rembrandt | by | P. G. Hamerton | . . . | London | . . . | New York . . .

Pp. 92. 7 in. by $10\frac{1}{2}$ in.

One of the "Portfolio Artistic Monographs."

4 plates etched in facsimile by Amand Durand, and 36 illustrations in the text.

1899. Rembrandt. H. Knackfuss. Translated by Campbell Dodgson. New York. Illustrated. 7 in. by 10 in.

[1902.] Rembrandt | A Critical Essay | by | Auguste Bréal | London . . . | New York . . . [No date, but dedication is dated 1902.]

Pp. xxiv-168. $3\frac{3}{4}$ in. by $5\frac{7}{8}$ in. Illustrated.

Illustrates many of the important etchings.

One of "The Popular Library of Art" series.

[1904.] Rembrandt | by | Elizabeth A. Sharp | with forty illustrations | . . . | London. [No date.]

Pp. xi-205. $4\frac{1}{2}$ in. by 6 in.

One of the "Little Books on Art" series. Contains catalogue of paintings, but not of etchings, although many of the etchings are illustrated, and a bibliography of 27 items.

[No date.] Etchings of | Rembrandt.

Pp. 35. $8\frac{1}{2}$ in. by $11\frac{1}{2}$ in. 59 plates and frontispiece. London and New York.

One of "The Master Etchers Series." Text by A. M. Hind.

[1910.] Rembrandt's | Etchings | by | David Keppel | New York. [No date.]

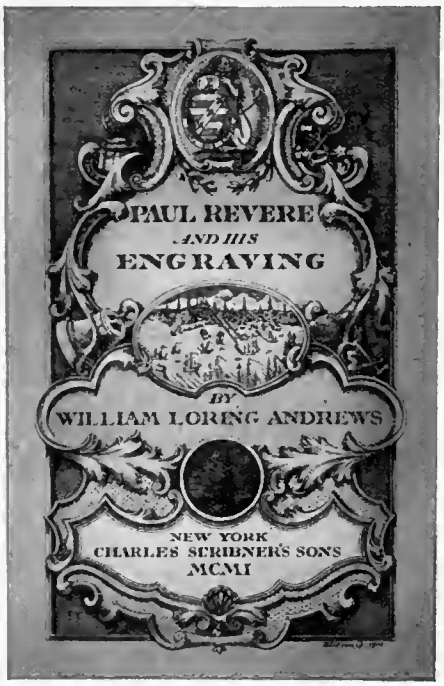
Pp. 35. $3\frac{1}{2}$ in. by 6 in. This is a well illustrated little pamphlet published in 1910.

[1910.] Rembrandt's | Etchings | by | David Keppel | New York | Frederick Keppel & Co. [No date.]

Pp. 34. $3\frac{3}{4}$ in. by $5\frac{3}{4}$ in. 25 illustrations.

This is an interesting little essay.

[See Chapter XIV for catalogues of etchings, and particularly the final note therein (under name of Rembrandt) for further references.




It is to be observed that many books on Rembrandt and his *painting* are not mentioned herein.]

*Revere, Paul.*

1891. The Life of Colonel Paul Revere. By Elbridge Henry Goss. With Portraits, Illustrations, Facsimiles, etc. Boston.

2 vols.

1901. Paul Revere | and his | Engraving | By | William Loring Andrews | NewYork | . . .

Pp. xiv-171. $6\frac{3}{8}$ in. by $9\frac{3}{8}$ in.

The beautiful title-page engraved by the late E. Davis French is here reproduced. On the inside of the front and back covers are reproductions of the rare engraving by Paul Revere of "The Boston Massacre perpetrated on March the 5th 1770."

The book is sumptuously printed, with eighteen plates (including the title-page) and fifteen head-bands, tail-pieces, and initial letters, the latter designed and engraved by Sidney L. Smith. A note by Mr. Smith states that:

> With the exception of the head-band to Chapter I, which is a free copy of Revere's work on book-plates, an attempt has been made in the head- and tail-pieces to recall the side of contemporary French work that Revere took as a model for his ornamental engraving, either direct or through English imitations.

Of the plates, which are copies of, or based on, Revere's work, the frontispiece is a photogravure printed in colours of the Boston Massacre plate.

At the end is a bibliography of books issued in limited editions by Mr. Andrews.

Of the Revere book 135 copies were printed on Van Gelder paper, and 35 on extra quality Imperial Japan paper made by the Imperial Government Mill.

It is an expensive and rare volume.

[1901.] An Outline | of the | Life and Works of Col. | Paul Revere | . . . | Newburyport, Massachusetts.

Pp. 17. 6¾ in. by 10¾ in. Written by George P. Tilton, and published by the Towle Manufacturing Company. Illustrated.

*Romney, George.*

[See Chapter XI.]

*Ryland, William Wynne.*

1784. Authentic Memoirs | of | William Wynne Ryland, | containing | A succinct Account of the LIFE and | Transactions of that great but unfor- | tunate Artist | with | Moderate and impartial Conjectures, of what | might most probably be the Cause of his de- | viating from the Line of Prudence and In- | tegrity | To which is added | His TRIAL, | A LETTER to Mr. *Donaldson* | And an Account of his Behaviour at the Place | of *Execution.* | . . . | London | Printed for J. RYALL, No. 17, *Lombard-Street.*

Pp. 46. 4⅞ in. by 7⅞ in.

The frontispiece shows "Ryland Cutting his throat on Sight of the Officers of Justice." In my copy is a portrait of Ryland in shackles, "Drawn from the life in the Prison at Tothillfields the Attitude exactly copied as he stood in conversation." I believe it is rare.

S

*Sartain, John.*

1880. A brief sketch of the history and practice of Engraving. A paper prepared at the request of the Franklin Institute of Pennsylvania, and read before the Institute March 8, 1880. Reprinted by request, at the Pennsylvania Academy of Fine Arts, 30th March 1880. By John Sartain. Philadelphia.

Pp. 23. 8vo.

1900. The Reminiscences | of a very old man | 1808-1897. By John Sartain | Academician of the Pennsylvania | Academy of the Fine Arts, Cava- | liere of the Royal Equestrian | Order of the Crown of Italy, etc. | . . . | . . . New York.

Pp. xi-297. 6 in. by 8⅝ in. Portrait frontispiece and 19 plates.

An interesting autobiography of a distinguished engraver, who, though born in England, is always considered as an American as he spent most of his life in Philadelphia.

*Savage, Edward.*

1905. Edward Savage | painter and engraver | and his unfinished Copper-plate of | "The Congress voting independence" | a paper read before the Massachusetts Historical Society | January 12, 1905 | by | Charles Henry Hart | Corresponding Member | with a Chronological Catalogue of his | engraved work | Boston.

Pp. 21. 6⅛ in. by 9⅝ in.

*Savart.*

[See Chapter XV—William Loring Andrews.]

*Smillie, James D. (N.A.).*

1910. Some works | by | James D. Smillie, N.A. | Member of the American Water Color Society | The New York Etching Club | Fellow of the Society of Painter-Etchers of London. | 1833-1909 | Drawings | Water Colors | Oil Paintings | Etchings | The Century Association | New York | February twenty-sixth to March fourth | one thousand, nine hundred and ten.

Pp. 14. 6 in. by $8\frac{7}{8}$ in.

Portrait of Smillie after an etching by himself, and a prefatory note, signed G. H. S. (George H. Smillie).

1910. The City Art Museum [of St. Louis] | Fifth Annual Exhibition | of selected water colors | with which is included (Part II) | A memorial collection of work | by Mr. James D. Smillie, N.A. | June 12th to September 5th 1910. . . .

23 unpaged leaves. $4\frac{5}{8}$ in. by $7\frac{5}{8}$ in.

Part II, consisting of 8 leaves, has special title-page as follows:

Some works | by | James D. Smillie, N.A. | . . . | 1833-1909 | Drawings | Water Colors | Oil Paintings | Etchings | . . .

It contains a portrait of Smillie and a biographical sketch.

*Strang, William, A.R.A.*

Etchings of | William Strang, A.R.A.

Pp. 19. $8\frac{1}{4}$ in. by $11\frac{1}{2}$ in. 48 plates and frontispiece.

London and New York. No date.

One of "The Master Etchers Series." Text by Frank Newbolt.

*Suppressed Plates.*

1907. Suppressed Plates | Wood Engravings, &c. | Together with other curiosities | germane thereto | being | an account of certain matters | peculiarly alluring to | The Collector | by | George Somes Layard | London | . . .

Pp. xiii-254. $5\frac{7}{8}$ in. by $8\frac{1}{8}$ in. 34 plates and 31 illustrations in the text.

An interesting volume containing a large amount of information. It is to be noted that the author, in the Introduction, writes as follows:

> It is hardly necessary to say that it is not my intention to make this book a devil's directory to illustrations which have been suppressed because of indecency, and are referred to in the catalogues of second-hand booksellers, whose cupidity is stronger than their self-respect, as "facetiæ" or "very curious." Indeed, this book would itself in that case also very properly be put on the index expurgatorius of every decent person. My purpose is to gather together, correct and amplify the floating details concerning a legitimate class of rarities, and to put the collector on his guard, where necessary, against imposition.

The scope of the book is stated by the author, as follows:

No one who has the itch for book-collecting will deny that suppressed book illustrations are, what the forbidden fruit was to our mother Eve, irresistible. Whether such appetite represents the very proper ambition to have at his elbow the earliest states of beautiful or interesting books, of which the subsequently suppressed plate or wood engraving is in general a sort of guarantee, or the less defensible desire to possess what our neighbor does not, must be settled by the conscience of each. The fact remains, that such rarities are peculiarly alluring to those whom Wotton calls "the lickerish chapmen of all such ware."

V

*Van Dyck.*

1899. Van Dyck. H. Knackfuss. Translated by Campbell Dodgson. New York. Illustrated.

[No date.] Etchings of | Van Dyck.
Pp. 21. 8¼ in. by 11½ in. 33 plates and frontispiece.
London and New York.
One of "The Master Etchers Series." Text by Frank Newbolt.

W

*Whistler, James Abbott McNeill.*

1895. In May 1895 the University of the State of New York issued a State Library Bulletin, Bibliography No. 1 being a Guide to the Study of James Abbott McNeill Whistler compiled by Walter Greenwood Forsyth and Joseph Le Roy Harrison.

Pp. 14. 6⅞ in. by 9⅝ in.

A copy which Mr. Frederick Keppel sent to a friend in London was by him innocently sent to Whistler and this resulted in a curious episode which Mr. Keppel describes in one of his Booklets, entitled "One Day with Whistler." As first written it was entitled "The Gentle Art of Resenting Injuries, being some unpublished Correspondence addressed to the Author of the Gentle Art of Making Enemies. Privately Printed and Copyrighted by Frederick Keppel, New York, 1904."

This is as amusing as it is rare, and is beautifully printed on one side of the page, on Japanese paper.

1901. James McNeill | Whistler | The Man and his Work | by W. G. Bowdoin | M. F. Mansfield and Co., New York | London.

Pp. 70. 6½ in. by 8¾ in.

Frontispiece, portrait by Mendelsohn, and six illustrations, including "A Symphony"; Spy's famous caricature of Whistler.

Mr. Seitz dates the *London* issue 1902, with seventy-eight pages.

1903. Recollections and Impressions of James A. McNeill Whistler. By Arthur Jerome Eddy. Philadelphia—London.

Pp. xx-296. 8vo. Frontispiece, "Whistler from a sketch by Rajon."

1903. The Art | of | James McNeill Whistler | An Appreciation | by | T. R. Way | and | G. R. Dennis | London | . . .

Pp. xx-128. $6\frac{1}{2}$ in. by $8\frac{7}{8}$ in. Illustrated.

First published October 1903; reprinted January 1904.

Chapter VI. Etchings.

Chapter VII. Lithographs.

1904. A. E. G. | Whistler's Art Dicta | and | other Essays | Boston.

Pp. 45. $4\frac{3}{4}$ in. by $7\frac{3}{4}$ in.

Copyrighted 1904 by A. E. Gallatin.

[Contains facsimiles of letters and drawings.]

1904. Whistler | As I Knew | Him | By | Mortimer | Mempes | London | . . .

Pp. xxvi-153+125 plates (including frontispiece). $8\frac{1}{4}$ in. by $10\frac{3}{8}$ in.

1904. Edition de luxe, of 500 copies, the frontispiece being "The Mempes Children," an original etching by Whistler.

1905. Popular edition—text only—issued at *2s. 6d.*

1905. James McNeill | Whistler | by | H. W. Singer | . . . | . . . London.

Pp. 4 unnumbered+83. $4\frac{3}{4}$ in. by $6\frac{1}{2}$ in. Illustrated.

One of "The Langham Series of Art Monographs."

1906. Whistler and Others | by | Frederick Wedmore | . . . | London | . . .

Pp. xvii-220. $5\frac{3}{8}$ in. by 8 in. Portrait of the author.

Several of the chapters are reprinted magazine articles. Whistler takes up the first chapter, Fantin and Boudin the third, Goya the fifth, D. Y. Cameron the twenty-first, while the fifteenth (pp. 137-167) is an interesting essay on "The Field of the Print Collector."

1907. Whistler | Notes and footnotes | and other memoranda | By | A. E. G. | . . . | New York: The Collector and Art Critic Co. | London: Elkin Mathews.

Pp. 96. $6\frac{3}{8}$ in. by $9\frac{1}{2}$ in.

250 copies on French wove paper; 75 copies on handmade paper; 10 copies on Japan vellum.

The volume contains fourteen papers, of which the following relate to prints.

Whistler: master of the lithograph.

Arthur Symons on Aubrey Beardsley.

A book-plate by Otho Cushing.

The etchings in colour of Bernard Boutet de Monvel.

The English Caricaturists.

1907. The Works of | James McNeill | Whistler | . . . by | Elizabeth Luther Cary | . . .

[For full description see Chapter XIV.]

1908. The Life of James | McNeill Whistler | by | E. R. and J. Pennell | In two volumes | illustrated | . . . | London. . . . | Philadelphia . . .

Vol. I, pp. xxvi-316. $7\frac{1}{2}$ in. by 10 in.

Vol. II, pp. xiv-327.

Written by close personal friends of Whistler, with the friendly co-operation of a large number of sympathetic artists and collectors and other authorities, these delightful and comprehensive volumes are not likely to be superseded, excepting by possible further editions by the same authors.

1911. The Life of James | McNeill Whistler | By | E. R. and J. Pennell | New and Revised Edition | the Fifth | Illustrated | London . . . | Philadelphia . . .

Pp. xx-450. $6\frac{3}{8}$ in. by 8 in.

The first edition (described above) was printed in October 1908. It was reprinted as follows:

Second edition, December 1908.

Third edition, February 1909.

Fourth edition, July 1909.

As stated in the title, this, the fifth edition, is a revised one:

In the Publisher's Note it is stated that:

> During the three years since its first publication, much new material has come into the hands of the authors, and a complete revision of the book has therefore become necessary. The present volume is, to all intents and purposes, a new one. Many of the older illustrations in the earlier editions have been superseded by new ones, a number of which are reproduced for the first time.

1909. With Whistler | in Venice | by | Otto H. Bacher | Illustrated with many reproductions of | Whistler's Work, and of Etchings and | Photographs by the Author | New York | The Century Co.

Pp. xiii-289. $7\frac{3}{4}$ in. by $10\frac{7}{8}$ in. 43 plates of which 7 are from etchings by the author, 25 of etchings and 3 of lithographs by Whistler.

Copyright 1906, 1907, and 1908.

To the second edition the publishers added the following note:

> Miss Birnie Philip, executrix under the will of the late James McNeill Whistler, having objected to the publication in the first edition of this book of letters written by Mr. Whistler, these letters have been withdrawn and will not appear in this or subsequent editions.

[1911.] James McNeill | Whistler | an Estimate & a Biography | by | Frank Rutter | . . . | with twenty-four illustrations | London | . . . [No date.]

Pp. xii-159. $4\frac{1}{4}$ in. by 6 in. Illustrated.

An excellent little book.

1911. Greaves, Whistler & Chelsea | A Personal Note | West London Book Store | 157, King's Road | Chelsea | June, 1911.

Pp. 16. $5\frac{3}{4}$ in. by $7\frac{3}{4}$ in. 6 plates including a portrait of Whistler by Greaves.

The following notes relative to the Whistler collection presented to the United States Government by Charles L. Freer, Esq., will be of interest:

1906. An Inventory of the Collection of Charles L. Freer, presented to the Smithsonian Institution, of the United States Government, under the terms of his letter to the President, dated December 15th 1905. Privately Printed. 1906.

1908. An Appendix (1) to an Inventory of the collection of Charles L. Freer, presented to the Smithsonian Institution . . . Privately Printed.

These volumes were termed "Inventories" instead of "Catalogues" in order to comply with legal requirements. They include titles and brief descriptions of over 1,100 examples of Whistler's work, in oil, water-colour, drawings in ink and pencil, etchings and dry-points, lithographs, and original copper plates. They are not in circulation, their use being limited to Mr. Freer and the Smithsonian Institution.

1909. Smithsonian Institution. United States National Museum, Bulletin 70. The National Gallery of Art. Department of Fine Arts of the National Museum. By Richard Rathbun, Assistant Secretary of the Smithsonian Institution, in charge of the United States National Museum, Washington. Government Printing Office.

Pp. 140. 8vo. Illustrated.

Pp. 102 to 114 contain catalogue of this collection.

As stated in Chapter XIV at the end of the Whistler items, there are a large number of books, etc., relating to him and his works, which I have not noted, but a full list will be found in Mr. Don C. Seitz's volume entitled "Writings by & about James Abbott McNeill Whistler. A Bibliography," which contains 772 items and which I have described in Chapter XXIV.

Books and pamphlets by Whistler I have omitted, but they likewise are fully described in Mr. Seitz's work.

*Wilkie, Sir David, R.A.*

[See *Raimbach, Abraham*, in this chapter.]

*Wille, John George.*

1872. Ye Rochester Press | The | Autobiography | of | The Early Years of the | World-Famous | John George Wille | "Graveur du Roi" | Translated from the French | by | Alfred Roffe | (engraver) | Somers Town | London | Privately Printed —Fifteen copies.

Pp. 27. $6\frac{3}{4}$ in. by $8\frac{1}{2}$ in.

Engraved portrait of Wille by Edwin Rosse after Halm.

I ran across my copy of this book quite by accident. It is very interesting and the portrait is well engraved.

# CHAPTER XVII

# LETTERS PATENT

IT is perhaps not inappropriate to include in this volume a few of the early Letters Patent relating to engraving; and it is particularly interesting to note that the two earliest English Patents bearing numbers, viz., No. 1, dated 11th March 1617, and No. 2, dated 5th May the same year, both relate to this subject. By Letters Patent I mean not only those protecting inventions, but also those granting exclusive privileges.

The book of "Abridgments of the Specifications relating to Printing," issued in 1859 by order of the Commissioners of Patents, is of great value. It contains a list of patentees, and abridgement of the patents, a very complete subject index, and also a well-written, brief history of engraving and printing, with copious notes and references. There are a large number of patents which in some way or other relate to engraving, but I will only note a few of special interest.

## Christopher Saxton

Joseph Ames, in his "Typographical Antiquities" published in 1749, in the chapter relating to the General History of Printing in England (page 540) says:

About this time [1578] encouragement was given to the art of engraving, and rolling-press work. Abram Ortelius mentions in his Geography several ingenious Englishmen, as one Anthony Jenkinson 1562, Robert Leeth, a man skillful in taking a plot of a country, sent over to take Ulster 1567, and Humphrey Lhuyd 1568. And Strype in his life of archbishop Parker p. 541, says thus: and now we are speaking of his servants and dependents, we may well mention his sculptores, or engravers, excellent in their art; whereof one was a foreigner, named Hogenbergh, and another was called Lyne. He employed them much in genealogies, wherein indeed a noble part of antient history consisteth. In Ruckholts (in the parish of Low Lewton in Essex) the mansion house of the family of the Hickes's baronets (whose ancestor was secretary to the lord treasurer Burghley) there sometime was a large genealogy of the kings of England, from the conquest, well drawn down to queen Elizabeth, and printed, with all the line of France, and of England, under these two titles, *Linea Valesiorum* and *Linea Angliae;* and at the bottom the workmasters name set, viz. *Remigius Hogenbergius, servus D. Matt. Abp. Cant. sculpsit* 1574. Such another genealogical historical map there was entitled *Regnum Britanniae tandem plene in heptarchiam reductum à Saxonibus, expulsis Britannis, anno* 686. Also on one side of it is ingraven a map intituled, *Angliae Heptarchia.* (*See R. Newbury.*) It is done in wood, but very plain and well; to which the name is set, viz. *Richardus Lyne, servus D. Matth. Archiep. Cant. sculpsit,* 1574. . . . Also a Map of England and its several

counties, were surveyed by the persons under named and engraved, which now goe by the name of Saxton's maps; for his encouragement, while doing, the following patent was obtained by Thomas Sekeford, esq.; his great master and patron.

Then follows a list of the counties, the maps of which were engraved, from 1574 to 1579, by the following artists:

Cornelius Hogius.

Remegius Hogenbergius.

Leonard Terwoort, Antwerp.

Augustine Ryther, Anglus. [He did some maps of the Spanish invasion 1588, and kept a shop a little way from Leadenhall, next the sign of the Tower.]

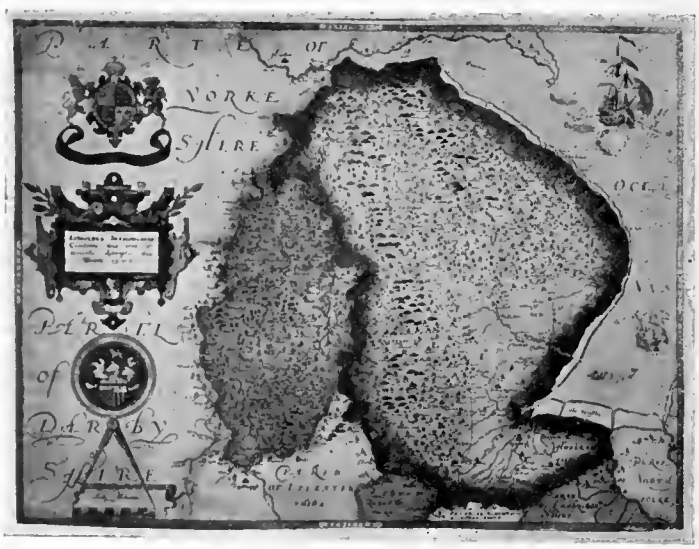
Franc. Scaterius.

Nic. Reynold.

Christopher Saxton.

William Bourough at Rome.

A patent was issued 22nd July 1577 in the nineteenth year of Queen Elizabeth's reign, and grants to Christopher Saxton "servaunte to our trustie and welbeloved Thomas Sekeford, esquier, master of requestes unto us . . . and to the assigne, and assignes of hym onelye, and none other" the right to print and sell these maps, charts, etc. The patent is very interesting and quaint, but too long to quote in full. Saxton's maps are beautifully engraved and are well known to collectors. A set in fine condition is worth from £75 to £100. The one of Nottinghamshire and Lincolnshire, dated 1576, and engraved by "Remegius Hogenbergius," is here reproduced.




ARON RATHBORNE (OR RATHBURNE) AND ROGER BURGES.

A.D. 1617, March 11. No. 1.

Grant under the Privy Seal. It recites how "amongst forraine nations there are faire, curious and artificiall descripc̃ons, plottꝭ and mappes made and sett forth of their principall citties and towns of greatest noat, which being exactlie drawn out in metall and printed of, are dispersed and sent abroad into all partes, to the greate

honor and renowne of those princes in whose domynions they are," and how "of our citie of London, being the chief and principall in this our kingdome of England, there hath never been made or taken any true or pfecte descripc̃on, but false and meane draught̃ cut out in wood, and soe dispersed abroade to the greate disparagement and disgrace of soe famous and worthie a state," and Rathborne's "greate desire to take a pfecte survaie" of the City of London and other places within the kingdom, and his application to the King for the sole making and setting forth of the plots, maps, and descriptions thereof for some reasonable time "to the end hee maie reape the fruites of his travell, charges, and expenses to bee susteyned in or about the p̃misses." It then grants to the patentees, their executors, etc., assigns, etc., for twenty-one years the right to make plans, drawings and descriptions of London and some other places, and to "imprinte and sett forth" the same on "paper, parchmente, cloth, or other materialls." Then follows the injunction against counterfeiting, selling, exporting or importing, etc., and lastly the usual mandate to the Justices, etc., to aid the patentees, "in the execuc̃on of their our L̃res Patent̃, as they tender our indignac̃on, and displeasure and will avoid the same at their vttermoste perills."

One of Rathborne's most interesting publications is a book entitled "The SVRVEYOR in Foure Bookes," published in 1616.

The title-page, engraved by William Hole, and proof impression of the author's portrait engraved by Simon van de Passe, are here reproduced.

The book also contains a rare portrait of Charles I when Prince of Wales, engraved by Delaram. The preface, after the author's name, has the following note:

> From my Lodging, at the house of M. Roger Bvrgis, against Salisburie-house-gate in the Strand, this sixt of November 1616.

which accounts for the connection between Burgis and Rathborne in this patent.

## NICHOLAS HILLYARD, GENT.

A.D. 1617, 5th May.—No. 2.

Hillyard (whose portrait is shown on page 330) was a distinguished miniature painter. He is described as "Our principall drawer for the small purtrait and imborser of our medallies of gold." The patent is granted, "in respect of his extraordinary art and skill in drawing, graveing, and imprinting, and representac̃ons of us and others, which he durst not hitherto shewe and publishe as he can doe for feare his workes would

be counterfeited by others, whereby he should receave losse and discreditt." It gives him the sole privilege for twelve years of inventing, making, imprinting, and selling "any picture or pictures of our image or other representacon of our pson," with alterations and additions, on paper, parchment, or other materials. The patentee was obliged to pay for this privilege the yearly rent of 13*s.* 4*d.*

It contained a clause saving the rights of other parties "to use their science and faculties of prynting in, of, and for theire olde plates, and the like of them, as formerly they have done, not being in imytacon of any of our said servantes setting forth, or of any new portraite of us." Hillyard licensed Passe and other engravers to issue the King's portrait.

Horace Walpole, referring to Hillyard's patent, says:

> This grant was of great emolument to him, as about that time he engraved many small plates, and sold licences to others, with the heads of the King and royal family, which were then and are still used for counters. Simon Pass and other engravers were employed by him in these works.

Walpole also says (in a footnote) that he had a manuscript of a treatise which Hillyard wrote (but did not publish) on his own practice "touching miniture." An extract is found on page 95 of "Ars Pictoria" by Alexander Browne, and some recipes are in Saunderson's "Graphice."

This latter book is described in the "Universal Catalogue of Books on Art" (National Art Library, 1870) as follows:

> Sanderson [*sic*] (William).—Graphice: the use of pen and pensill in designing, drawing and painting: in two parts. Fol. London 1658.

In the patent the name is "Hillyard"—Walpole spells it "Hilliard," and it is so spelt on the portrait shown.

## John Speed

In 1617 a special licence was granted to John Speed (whose portrait is here reproduced) for the sole printing of the genealogies of the scripture, and other things, for seven years; and in the same year, another licence for a further term

of seven years for his genealogies and map[s]; prescribing the prices at which these are to be sold.

On 24th April 1623 a patent was granted to him for a further term of twenty-one years in respect to his genealogies and maps. It recites that he had "bene at great charge for the *cutting of the modell* and printing the said genealogies and mappes, and that thereby and by some other crosses which have befallen him, his estate is much weakened," and had petitioned for an extension of his privilege "for the better releife and comfort of himselfe, being now aged and sicklie, and of his wife and many children."

His map of America is here shown very much reduced.

His scriptural genealogies are very interesting, and are well arranged and engraved. The first page is shown on page 332. They were engraved in several sizes to fit the various bibles with which they are usually bound.

### James Christopher Le Blon

1719, February 5.—No. 423.

This patent was issued for "A new method of multiplying of pictures and draughts by a natural colleris with impression."

The process is very interesting, and is fully described in a book published without date, entitled "Coloritto, or the Harmony of Colouring in painting, reduced to mechanical practice, under easy precepts and infallible rules." This book I have commented on at some length in Chapter X.

This is the earliest English patent covering a process of engraving, and, as shown in my comments on "Coloritto," is a very important development in connection with the printing of engravings in colours.

### John Aloysius Senefelder

1801, June 20.—No. 2518.

This covers "A New Method and Process of performing the Various Branches of the Art of Printing on Paper, Linen, Cotton, Woollen, and other Articles."

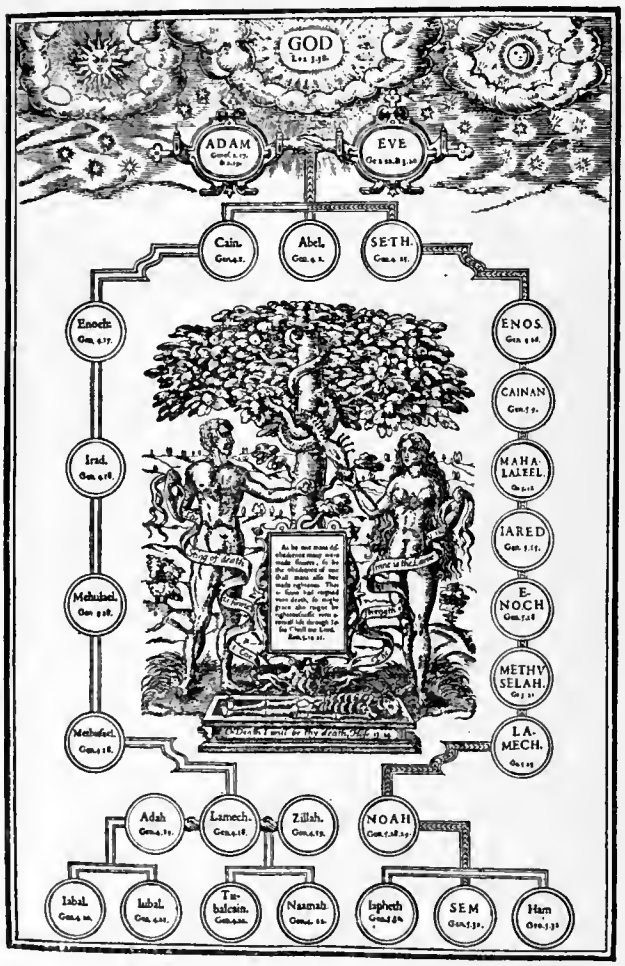
The patentee is described as "of Gould Square, in the Parish of Saint Olave, Hart Street, in the City of London, Gentleman."

It states that the invention consists of three parts or particulars.

1st, in the method by which I make and prepare the original forms, models or printing blocks. . . .

2d, in making those original forms, models or printing blocks. . . .

3d, it consists in the new method by which I print, that is to say, by which I transfer the ink . . . from those forms, on the paper. . . .




This is the patent issued to Senefelder, in connection with his discovery of lithography. In "A Complete Course of Lithography" by Senefelder, published in English by R. Ackermann in 1819 (which is fully described in Chapter IX), I can find no mention of this patent excepting:

(a) pp. 32 and 33:

So early as the year 1800, I deposited a circumstantial description of it at the Patent Office in London.

(b) p. 37:

After his return from England Mr. André proposed to me to go thither, which I at last, though reluctantly, did, in the company of one of his brothers. My stay in England, however, had not the expected success with respect to establishing a lithographical office there; the principal cause was the unnecessary precaution and anxiety of Mr. Philip André, who kept me, during the whole time of my stay, in a perfect seclusion from society, for fear of losing the secret.

And thus seven long months elapsed, before even the first step towards obtaining of object, was taken. My patience at last being exhausted, *the patent obtained*, and Mr. Philip André sufficiently instructed in the practice of Lithography, I had not the least inclination to prolong my stay, and returned to Offenbach.

### Peter Stuart

1810, February 26th.—No. 3307.

A method of engraving and printing . . . on wood, metal, or any other substance, so that they may be thrown off in a common printing press . . . either for books . . . or any other printed paper whatever.

The surface of the plate is made rough to retain the ink from an ordinary inking roller, and the subject graven deeply in it. When placed in a press, level with the letterpress, an impression of the subject will be given *in white on a black ground.*

### George Baxter

1835, October 23.—No. 6916.

1857, June 9.—No. 1620.

The *first* of these covers Baxter's celebrated method of "producing coloured steel-plate, copper-plate, and other impressions"; and the *second*, a multiplication showing how to obtain gradations of tints, by ruling a series of fine lines on the surface of the block or plate, instead of printing the solid colour.

In 1849 Baxter had issued to him Letters Patent granting him an extension of his first one, for five years; and in 1858 another one, for colouring photographic pictures.

### Charles Knight

1838, June 7.—No. 7673.

This covers a method of printing from one to four colours, and is "Applicable to the Cheap Multiplication of Colored . . . prints . . . on sheets of paper."

He first prints the colouring or tinting and finishes by printing the outlines, thus obtaining clearness and precision in the minutiae of the impression. He also produces compound tints by printing one colour over another before the first becomes dry.

### Charles Joseph Hullmandel

1840, May 25th.—No. 1842.

This covers

A New Effect of Light and Shadow, Imitating a Brush or Stump Drawing, or both combined, Produced on Paper, being an Impression from a Plate or Stone, Prepared in a Particular Manner for the Purpose, and also the Mode of Preparing the said Plate or Stone for that Object.

There is also a disclaimer, eliminating the word *plate*, and retaining only *stone.*

Prior to this date many patents were issued, covering lithographic presses and various details relating to engraving processes, but those cited are sufficient to show

the development of the subject; and three of them, viz.: Le Blon's, Senefelder's, and Baxter's, each describe inventions of the greatest importance and interest.

### Joseph Aresti

1855, April 7.—No. 774.

The invention consisted in producing the light granulated effect peculiar to "Aquatinta etchings upon copper or steel plates," by the application of a series of light graduated stipples or dots to the design (drawn or transferred on stone), by means of a hair pencil or pen dipped in a mixture of gum water, nitric acid, and india ink.

## CHAPTER XVIII

1. WATER-MARKS
2. PRINT-COLLECTORS' MARKS
3. ENGRAVERS' MARKS
4. PRINTERS' MARKS
5. SYMBOLS
6. EMBLEMS

### 1. WATER-MARKS

1795. Observations on Paper-Marks. Rev. Samuel Denne.
1816. An Inquiry into The Origin and Early History of Engraving. William Young Ottley.
1862. An Inquiry Concerning the Invention of Printing. William Young Ottley.
1856. Paper and Paper-Making. Richard Herring.
1858. Principia Typographica. Samuel Leigh Sotheby.
1859. Memoranda relating to the Block-Books in The Bibliothèque Impériale. Samuel Leigh Sotheby.
1845. Typography of the Fifteenth Century. Samuel Leigh Sotheby.
1877. An Introduction to The Study & Collection of Ancient Prints. William Hughes Willshire [2d Edition].
1895. Early Venetian Printing. John C. Nimmo.
1902. Rariora. John Eliot Hodgkin.
1905. Notes on Watermarks. Harold Bayley.
1905. How to Collect Books. J. Herbert Slater.
1909. A New Light on The Renaissance. Harold Bayley.
1910. Catalogue of Early Italian Engravings. British Museum. A. M. Hind.

### 2. PRINT-COLLECTORS' MARKS

1844. The Print Collector. J. Maberly.
1880. Second Edition.
1877. An Introduction to the Study & Collection of Ancient Prints. William Hughes Willshire.
1883. Collectors' Marks. Louis Fagan.

### 3. ENGRAVERS' MARKS

1730. Repertorium Sculptile-Typicum.
1747. Sculptura-Historico-Technica.
1766. Third Edition.
1770. Fourth Edition.
1735, etc. Dictionarium Polygraphicum.
1770. A Chronological Series of Engravers.

1785. A Biographical Dictionary of Engravers. Joseph Strutt.
1816, etc. A Biographical and Critical Dictionary of Painters and Engravers. Michael Bryan.
1824, etc. The Connoisseur's Repository. Thomas Dodd.
1827. An Essay on Collecting Works of Engravers of the Italian School. George Cumberland.
1853, etc. Biographical and Critical Dictionary of Painters, Engravers, etc. S. Spooner.
1869. Handbook of Engravers of Ornament. Julian Marshall.
1873, etc. Painters, Sculptors, Architects, Engravers, and their Works. Clara Erskine Clement.
1874. An Introduction to the Study & Collection of Ancient Prints. William Hughes Willshire [also Second Edition, 1877].

## 4. PRINTERS' MARKS

1749. Typographical Antiquities. Joseph Ames.
1785-90. Second Edition. Augmented by William Herbert.
1810-19. Third Edition. Enlarged by T. F. Dibdin.
1809. The Bibliomania. Thomas Frognall Dibdin.
1810-19. Typographical Antiquities.
1811. Bibliomania.
1814-15. Bibliotheca Spenceriana.
1817. The Bibliographical Decameron.
1821. Bibliographical, etc. Tour in France and Germany.
1822. Ædes Althorpianæ.
1823. Catalogue of books of the Duke di Cassano Serra.
1838. Bibliographical, etc. Tour in England and Scotland.
1868. A History of the Art of Printing. H. Noel Humphreys.
1870. Masterpieces of the Early Printers & Engravers. H. Noel Humphreys.
1871. List of founts of type and woodcut devices. Holland. Henry Bradshaw.
1876. The Invention of Printing. Theodore L. De Vinne.
1891. Last Words on the History of the Title Page. Alfred W. Pollard.
1893. Printers' Marks. W. Roberts.
1814. Introduction to the Study of Bibliography. Rev. T. H. Horne.
1824. Typographia. J. Johnson.
1895. Early Venetian Printing.
1896, etc. Grolier Club Publications, as follows:
1896. The Charles Whittinghams. Arthur Warren.
1898. Catalogue of Engraved Titles and Frontispieces.
1901. Title-Pages as seen by a Printer. Theodore Low De Vinne.
1910. Notable Printers of Italy. 15th Century. Theodore Low De Vinne.
1897. The Printers of Basle. Charles William Heckethorne.
1902. Old Picture Books. Alfred W. Pollard.
1905. How to Collect Books. J. Herbert Slater.
1908. Early Woodcut Initials. Oscar Jennings.
1909. A New Light on the Renaissance. Harold Bayley.
1909. Geofroy Tory. Auguste Bernard. Translated by George B. Ives.

## 5. SYMBOLS AND 6. EMBLEMS

1646. The Art of Making Devises. Henry Estienne. Done into English by Tho. Blount.
1648. Second Edition.
1650. Third Edition.
1779. Iconology. George Richardson.

## 5. SYMBOLS

1705. Symbola et Emblemata.
1836. An Inquiry into Symbolic Language of Ancient Art. R. P. Knight.
1847. Sketches of the History of Christian Art. Lord Lindsay.
1848. Sacred and Legendary Art. Mrs. Jameson.
1850. Legends of the Monastic Orders.
1852. Legends of the Madonna.
1864. History of Our Lord.
1852. Symbols and Emblems in Early and Mediæval Christian Art. L. Twining.
1885. Another Edition.
1865. Handbook of Christian Symbolism.
1881. Saints and their Symbols. E. A. Greene.
1882. Emblems of Saints. F. C. Husenbeth.
1886. Handbook of Christian Symbols. Clara Erskine Clements.
1897. Chapter on Symbolism.
1899. The Saints in Art.
1899. The Angels in Art.
1891. Symbolism in Christian Art. F. Edward Hulme.
1892-1909. Other Editions.
1908. The Saints in Art. Margaret E. Tabor.
1908. Our Lady in Art. Mrs. Henry Jenner.
1910. Christian Symbolism. Mrs. Henry Jenner.
1887. Christian Symbolism in Great Britain and Ireland. J. Romilly Allen.
1901. Christian Art and Archaeology. W. Lowrie.
1901. Early Christian Antiquities, etc. British Museum. O. M. Dalton.
1902. Christ Lore. F. W. Hackwood.
1903. Guide to the Early Christian and Byzantine Antiquities. British Museum. O. M. Dalton.
1909. Golden Age of Classic Christian Art. J. P. Richter and A. C. Taylor.
1909. A New Light on The Renaissance. Harold Bayley.
1910. Symbolism of Saints. Rev. P. H. Ditchfield.
1912. The Lost Language of Symbolism. Harold Bayley.

## 6. EMBLEMS

1870. Andreae Alciati Emblematum Fontes Quatuor. Henry Green. (Holbein Society.)
1871. Same. Flumen abundans. (Holbein Society.)
1870. The Mirrovr of Maiestie. Henry Green and James Croston. (Holbein Society.)
[1585.] The Worthy tract of Paulus Iouius. Samuell Daniell.
1586. Choice of Emblemes and other Devices. Geffrey Whitney.
1870. Shakespeare and the Emblem Writers. Henry Green.
1591. The Heroicall Devices of M. Clavdivs Paradin. P. S.
1592. The True use of Armorie. Wyrley.
1598. A Century of Sacred Emblems. Willet.
1600. Crose his Covert. Crosse.
1608. Amorum Emblemata. Vænius (Otto van Veen).
1611. A Display of Heraldry. Guillim.
1612. Minerva Britanna. Peacham.

1610. Emblems of Alciatus in English Verse. Yates.
1569. Translation of Vander Noot's Theatre. (Bynneman's.)
1570. The Morall Philosophie of Doni. North.
1872. Andrea Alciati and his Books of Emblems. Bibliography. Henry Green.
1819. White Knights Library.
1840. Francis Douce bequest to the Bodleian Library.
1860. Essay towards a collection of books relating to . . . Emblems. . . . Sir William Stirling-Maxwell.
1869. Sale Catalogue. J. W. Remington.
1869-70. Sale Catalogue. Rev. Thomas Corser.
[N.D.] The Compendious Emblematist, or Writing and Drawing made easy.

## 1. WATER-MARKS

WATER-MARKS, or paper-marks as they are sometimes called, are those letters or designs which can be readily seen by holding the marked paper to the light, and which indicate name of maker, place of manufacture, date or size of paper, or a combination of these. They are made by placing designs in wire upon the wires of the paper mould, which leaves an impression by making the paper thinner, and thus more translucent, where the paper is pressed upon it.

A knowledge of this subject is of great importance in connection with the study of early prints and books, as it helps to establish their authenticity. Of course water-marks are sometimes forged, but it is not easy to imitate old paper, and sometimes genuine old paper is used for modern impressions, nevertheless they are of great use to the investigator, and the collector of prints should know something about them.

There are very few English books dealing with the subject, and it is necessary for the student to have a knowledge of books published abroad.

The first important book was "Etude sur les Filigranes" by Midoux and Matton, 1868. Then there are books by Le Baron F. del Marmol, Hertz, and Pickosiúskiego, but the great authority is C. M. Briquet, who has published a number of small books and pamphlets and finally his great work entitled "Les Filigranes. Dictionnaire Historique des Marques du Papier, 1282-1600." 4 vols.

This contains 39 figures in the text and 16,112 facsimiles of water-marks.

The author lost his sight in the preparation of this book, but it is a monument to his learning and industry.

The only English books and pamphlets devoted to the subject I have noted herein, although I have mentioned others in which there are only chapters or sections treating of water-marks.

I have not included the ordinary books on paper-making, which of course treat of water-marks, but only those which will be of use to the collector of prints, as distinguished from the student of the art of paper making.

1795. Observations on Paper-Marks, by the Rev. Samuel Denne, F.A.S. In a Letter to Mr. Gough.

Read May 21 and June 4, 1795.

Archæologia. Vol. xii, pp. 114 to 131. Five plates of paper-marks.

1816. An Inquiry into The Origin and Early History of Engraving. By William Young Ottley.

(Described in Chapter IV.)

Vol. I, pp. 221 etc. Contains reproductions and descriptions of a few water-marks found in block-books.

1862. An Inquiry | concerning the | Invention of Printing | . . . | By the late | William Young Ottley, Esq., F.S.A. | with | An introduction by J. Ph. Berjeau | . . . | London.

Pp. xxxviii-377. $8\frac{3}{4}$ in. by $11\frac{1}{4}$ in.

Opposite page 279 is a folding plate of twenty-seven water-marks. These are described in the text.

In the catalogue of the library of the late Richard M. Hoe (see Chapter XII) is the following:

Ottley (W.Y.) 64 Plates of facsimiles of Incunabula, water-marks, etc., apparently illustrating the proposed history of printing by Mr. Ottley.

1856. Paper & Paper Making, | Ancient and Modern | by | Richard Herring | With | An introduction | by the | Rev. George Croly, LL.D. | London | . . . | [2nd edition.]

Pp. xvi-125. $5\frac{1}{2}$ in. by $8\frac{3}{4}$ in. Contains 1 plate of "Paper Marks" and 30 specimens of paper, some of the specimens showing elaborate water-marks.

It also contains (pp. 81 to 93) important references to this subject.

1858. Principia Typographica. | The Block-Books, | or | Xylographic Delineations of Scripture History | issued in | Holland, Flanders, and Germany | during the fifteenth century | Exemplified and considered | in connection with | the origin of Printing. | To which is added an attempt to | Elucidate the character | of | The Paper-Marks of the Period. | A work contemplated by the late Samuel Sotheby | and carried out by his son | Samuel Leigh Sotheby | Volume III | Paper-Marks | London | . . .

Pp. 190+unnumbered pages of index to all three volumes. 10 in. by 14 in.

This and the first two volumes are fully described in Chapter VIII, but the third must be included here as it is one of the most important contributions in English to the subject of water-marks, or, as it is here called, paper-marks.

It contains twenty-seven full-page plates each containing a number of marks, also a large number in the text. The plates are lettered from A to V inclusive, excluding J, and with seven under the letter Q, *i.e.*, Q, $Q^a$, $Q^b$, $Q^c$, $Q^d$, $Q^e$, $Q^f$. The last three of these contain specimens of printing, but the other twenty-four water-marks only. Not

only is it important, as above mentioned, but it is the only volume in English devoted solely to the subject of water-marks with the exception of certain pamphlets noted herein.

1859. Memoranda | relating to | The Block-Books | Preserved in the | Bibliothèque Impériale | Paris | Made October M.DCCC.LVIII | by | Samuel Leigh Sotheby | . . . | London | Printed for the Author by T. Richards | M.DCCC.LIX | Not for sale.

Pp. 23. $9\frac{1}{2}$ in. by $13\frac{3}{4}$ in.

Contains about a dozen reproductions of water-marks.

There is also, by the same author, the following:

The Typography of the Fifteenth Century: being specimens of the productions of the early Continental Printers exemplified in a collection of facsimiles from one hundred works, together with their water-marks. Arranged and edited from the bibliographical collections of the late S. S. by his son S. Leigh Sotheby. London 1845, folio.

1877. An Introduction to the Study & Collection of Ancient Prints. By William Hughes Willshire. 2d edition. Vol. II.

Fully described in Chapter V.

Contains two plates of water-marks.

1895. Early | Venetian | Printing | Illustrated | Venice, Ferd. Ongania—London: John C. Nimmo | New York: Charles Scribner's Sons | M.DCCC.XCV.

Pp. 228. $8\frac{1}{4}$ in. by 12 in.

Contains a large number of reproductions of water-marks, etc.

1902. Rariora | being notes of some of the | Printed Books, Manuscripts | Historical Documents, Medals, | Engravings . . . | Collected (1858-1900) by | John Eliot Hodgkin, F.S.A. | . . . London | . . . | [1902].

3 vols.

Vol. II, pp. 251-278, relates to water-marks.

Text, pp. 251 and 252; Plates of reproductions, pp. 253 to 276; Index to water-marks, pp. 277 and 278.

This is also mentioned in Chapter XII.

[1905.] Notes on | Watermarks | Spalding and Hodge, Ld.

Pp. 24, $5\frac{1}{2}$ in. by $8\frac{3}{4}$ in., of which 5 contain several reproductions of water-marks, but no text+5 similar pages of marks, and 1 showing the interior of a mediaeval paper mill+1 folding plate ($8\frac{3}{4}$ in. by 13 in.) of "Pott" water-marks from a copy of Greenham's works, London, 1605.

Beautifully printed in olive green ink on "Japon," a substitute for Japanese vellum. Reproductions of water-marks are also shown on the margins of fifteen of the pages.

Although date of publication and name of author are not given, the publishers

state that it was written by one of their directors, Mr. Harold Bayley, the author of "A New Light on The Renaissance," hereinafter noted, and was published in 1905.

It is an interesting pamphlet.

1905. How to Collect | Books | by | J. Herbert Slater | . . . | London | 1905.

Pp. xii-205. 5½ in. by 8¼ in. Illustrated.

Chapter IV of this book, entitled "Paper and Paper Marks," treats of water-marks.

Mr. Slater calls particular attention to the books by Mr. Sotheby, also to Herring's "Paper and Paper Making," both of which are hereinbefore described.

[1909.] A New Light on | The Renaissance | Displayed in Contemporary | Emblems: by Harold Bayley | Illustrated | with reproductions | of numerous emblems | London . . . | No date.

Pp. viii-270. 7 in. by 10 in.

This contains many illustrations of early water-marks.

For full note see (5) Symbols in this chapter.

In "The Book-Lover's Magazine," Edinburgh and New York, vol. vi (pp. 64 to 71 inclusive), 1907, is an interesting article on water-marks by Mr. Bayley, with one plate containing eighteen figures, and sixty reproductions in the text.

1910. Catalogue of Early Italian Engravings preserved in the . . . British Museum. By Arthur Mayger Hind. (Described in Chapter V.)

19 pages of reproductions of water-marks, with descriptive lists.

## 2. PRINT-COLLECTORS' MARKS

This is an important subject to the collector, as the marks placed by former owners on the back, and sometimes on the front, of prints help to establish their pedigrees and as a rule add to their value.

I know of only three books in English (one of them in two editions) which treat of this subject, and of these, only one, viz., "Collectors' Marks," by Louis Fagan, is devoted to it solely.

1844. The Print Collector. [By J. Maberly.] 1880. Second Edition. Edited by Robert Hoe Jr. These are fully described in Chapters III and V respectively. They each contain three pages of collectors' marks.

1877. An Introduction to The Study and Collection of Ancient Prints, by William Hughes Willshire.

Second edition, vol. ii.

(Fully described in Chapter V.)

Contains six plates of collectors' marks and names.

1883. Collectors' Marks | by | Louis Fagan | Department of Prints and Drawings | British Museum | With Frontispiece by the Author | London. . . . New York.

Pp. v-128+plates reproducing 668 marks+1 page addenda. $5\frac{5}{8}$ in. by $7\frac{1}{2}$ in.

The frontispiece is an etched portrait of Thomas Howard, Earl of Arundel, 1592-1646.

This is the only book I know of devoted solely to this subject. It is now quite scarce and is worth from £7 to £10.

In the Preface the author states that

> after many years of research . . . I have succeeded in putting together these 668 marks, which, with a few exceptions, I have termed Collectors' Marks, inasmuch as, in the course of my researches, I have often come upon Marks which have turned out to be those of Engravers or Publishers, and, in order to perfect my work, have considered it necessary to include them. . . . When a Collector's name is unknown to me, a blank appears, which can be easily filled up by persons who have the advantage of knowing it.

The "Marks" are beautifully reproduced, and the book is one of the most useful to the collector.

## 3. ENGRAVERS' MARKS

These are the marks, devices, names, letters, and monograms which are placed on plates to indicate who engraved them. As in the case of water-marks, for a thorough knowledge of the subject we must turn to books published abroad. While there are a number of books noted herein which treat of this subject, there is nothing which will compare with the works of Christ, Brulliot, Duplessis and Bouchot, Stellwag, and Heller, or the most important of all, Dr. G. K. Nagler's "Die Monogrammisten." This latter is by far the best book on the subject and indispensable to the collector. The most important English book was published as far back as 1770, entitled "A Chronological Series of Engravers," but the number of marks and monograms are very few, whereas in Nagler's volumes there are many thousands. I have not included herein books containing the marks of Japanese engravers; they will be found in Chapter XXII (3).

The earliest book in English devoted to the subject of engravers' marks was published in 1730, and although described and illustrated in Chapter II hereof, it is important to note it fully here.

1730. Repertorium | Sculptile-Typicum: | or a | Complete Collection and Explanation | of the | Several Marks and Cyphers | By which the | Prints of the best Engravers | are distinguished | with | An Alphabetical Index of their Names | Places of Abode, and the Times in which they | lived. | Translated from the Abcedario [*sic*] Pittorico | of Pellegrini Antonio Orlandi. | London | . . .

Pp. 69. $4\frac{5}{8}$ in. by $7\frac{1}{4}$ in. with large folding table, being "An Historical and Chronological List of the Painters."

It contains 160 marks or monograms (pp. 3 to 35), the initial letters used by

engravers for their marks (pp. 36 to 48) and an Alphabetical Index of the Christian Names and Sirnames [*sic*] of the Engravers, etc., (pp. 49 to 69).

This is the earlier one of the two books in English devoted solely to this subject, the other being "A Chronological Series of Engravers" hereinafter described.

1747. Sculptura-Historico-Technica | or the | History | and | Art | of | Ingraving | Containing | I. The Rise and Progress of Ingraving | II. On Ingraving in General | III. An Idea of a fine Collection of Prints | IV. The Repertorium; or Collection of | the various Marks and Cyphers, by which | the Prints of the best Ingravers, &c., are dis- | tinguished. With Large Additions. | . . . | London.

Pp. xii-225. 4 in. by $6\frac{3}{4}$ in.

This is the second edition of "Repertorium Sculptile-Typicum," with additional chapters. The number of engravers' marks is increased to 195.

1766. Third edition.

With the exception of the date, it is like the fourth edition.

1770. Fourth edition. Pp. xi-264. 4 in. by $6\frac{3}{4}$ in.

In this the number of monograms is increased to 202.

Sculptura-Historico-Technica, in all its editions (and its pedigree), is fully discussed in Chapter II.

1735, etc. Dictionarium Polygraphicum.

The several editions are described in Chapter I. It contains many marks of engravers.

1770. A | Chronological Series | of | Engravers | from the | Invention of the Art | to the beginning of the | Present Century | Cambridge | . . .

(Fully described in Chapter IV.)

Contains three folding plates illustrating a large number of engravers' marks. It is the best, and one of the two in the English language, on the subject. The only other devoted to the subject exclusively is "Repertorium Sculptile-Typicum," hereinbefore described.

1785. A Biographical Dictionary of Engravers. By Joseph Strutt.

(Described in Chapter IV.)

Contains a number of engraved plates of engravers' marks.

1816, etc. A Biographical and Critical Dictionary of Painters and Engravers. By Michael Bryan.

The various editions of this important work are described in Chapter IV.

It contains several plates of engravers' marks, those in the earlier editions being beautifully engraved.

1824, etc. The Connoisseur's Repository. By Thomas Dodd.

This is described in Chapter IV.

It is important, but only includes A. B. C. and part of D.

1827. An Essay on the Utility of Collecting the best works of the Ancient Engravers of the Italian School . . . By George Cumberland.

Described in Chapter III.

Contains four plates of engravers' marks.

1853, etc. Biographical and Critical Dictionary of Painters, Engravers, Sculptors and Architects. By S. Spooner.

Described in Chapter IV.

This contains a number of fine plates of engravers' marks, and many in the text.

1869. Handbook | of | Engravers of Ornament | Produced for the | Use of Schools of Art; and, Generally, for Public | Instruction | By Julian Marshall | London | . . .

Pp. viii-39. $5\frac{5}{8}$ in. by $8\frac{1}{4}$ in.

Fully described in Chapter XXIII (2), but also included here, as in the list of engravers their marks and monograms are shown.

From the standpoint of engravers' marks it is one of the most important books in English.

1873, etc. Painters, Sculptors, Architects, Engravers, and their Works. By Clara Erskine Clement.

This is described in Chapter V.

It contains many marks of engravers.

1874. An Introduction | to | The Study & Collection | of Ancient Prints | By | William Hughes Willshire, M.D. Edin. | . . . | London.

1877. Second edition, revised and enlarged.

The first edition contains a table of fifty-eight marks of known engravers, and thirteen unknown.

In the second edition the number is increased to ninety-six.

These books are fully described in Chapter V.

## 4. PRINTERS' MARKS

In this connection Chapter VIII, Wood-Engraving, and Chapter XXII, (1) Book Illustrations, should also be consulted, particularly the latter, as I have not specifically described herein many of the books which are there included.

The subject is of importance from the standpoint of this volume, as many of

these marks are beautifully engraved by eminent engravers. Title-pages naturally come within the scope of this chapter, as marks of printers form an important feature of them, and sometimes embrace practically the whole design, but here again Chapter XXII (1) should be consulted. The only book in English devoted solely to the subject of Printers' Marks is that by Mr. W. Roberts, editor of "The Bookworm," published in 1893. It is specifically described hereinafter, but I call particular attention to it on account of its importance.

1749. Typographical Antiquities | being an Historical Account of | Printing | in | England | with some memoirs of our | Antient Printers | and | A Register of the Books printed by them | from the year MCCCCLXXI to the year MDC. | With an | Appendix | concerning | Printing in Scotland and Ireland | To the same time | By Joseph Ames | . . . | London.

Pp. Preface, etc., 14 unnumbered+598+Index. 8 in. by 10⅛ in.

The engraved frontispiece shows twenty-five printers' marks, and there are some in the text.

1785, etc. The same. Begun by the late Joseph Ames, F.R., and A.S.S., and Secretary to the Society of Antiquaries. Considerably augmented, both in Memoirs and Number of Books, by William Herbert. London.

4to. Plates.

1785. Vol. I.

1786. Vol. II.

1790. Vol. III.

1810, etc. The Same: and now greatly enlarged with Copious Notes and illustrated with appropriate Engravings; comprehending the history of English Literature and a View of the Progress of the Art of Engraving in Great Britain; by the Rev. Thomas Frognall Dibdin. London.

1810. Vol. I.

1812. Vol. II.

1816. Vol. III.

1819. Vol. IV.

The large-paper edition consisted of 65 copies. The work was not completed, so that Herbert's edition is considered the best.

1809, etc. Works of Rev. Thomas Frognall Dibdin.

The following books by the Rev. T. F. Dibdin, all of which are described, and full titles given, in Chapter IV, are important in this connection, as they contain many beautiful reproductions of title-pages and printers' marks, and descriptions of them.

1809. The Bibliomania or Book-Madness.

1810-19. Typographical Antiquities. 4 vols. [This is described on page 345.]

1811. Bibliomania or Book Madness. 2nd Ed. [There are other later editions.]

1814-15. Bibliotheca Spenceriana. 4 vols.

1817. The Bibliographical Decameron. 3 vols.

1821. Bibliographical, Antiquarian and Picturesque Tour in France and Germany. 3 vols.

1822. Ædes Althorpianæ. 2 vols.

1823. A Descriptive Catalogue of the books . . . of the library of the Duke di Cassano Serra, and now the property of . . . Earl Spencer. . . .

1838. Bibliographical, Antiquarian and Picturesque Tour in the Northern Counties of England and Scotland. 2 vols.

1868. A | History | of the | Art of Printing | from its invention to its widespread | development in the middle of the | Sixteenth Century. | Preceded by a short account of the | Origin of the Alphabet | and of the successive methods of | recording events before the | invention of printing | by | H. Noel Humphreys | . . . | Illustrated | by 100 Fac-similes in Photolithography | executed under the direction of the | Author | London | . . .

Pp. xii+1 of errata+216. $9\frac{1}{2}$ in. by $13\frac{3}{8}$ in.

This is included here because of its reproductions of title-pages and printers' marks.

1870. Masterpieces | of the | Early Printers & Engravers. | A series of | facsimiles from rare and curious books | remarkable for | Illustrative Devices, Beautiful Borders, | Decorative Initials, Printers' Marks, | Elaborate Title-pages, &c. | by | H. Noel Humphreys | . . . | London.

Pp. vi+72 plates with unnumbered pages of descriptive text. $10\frac{1}{8}$ in. by $14\frac{1}{8}$ in.

This reproduces some of the finest and rarest wood-cuts known, as well as copperplates and pages of text. It is included here because of the title-pages and printers' marks which it illustrates.

1871. List of the founts of type and woodcut devices used by Printers in Holland in the fifteenth century. Henry Bradshaw. London.

8vo.

1876. The Invention of Printing. A Collection of Facts and Opinions descriptive of Early Prints and Playing Cards, the Block Books of the fifteenth century, the

Legend of Lourens Janszoon Coster of Haarlem, and the work of John Gutenburg and his associates, Illustrated with Facsimiles of Early Types and Woodcuts. Theodore L. De Vinne. New York.

8vo.

An important volume.

1891. Last words on the History of the | Title-page with notes on some | colophons and Twenty- | seven | Fac-similes of Title-pages | By Alfred W. Pollard | [Vignette] | London | . . .

Pp. 1 of Preface, 1 List of Books from which the illustrations have been taken + 39 + 27 plates. 10 in. by 13 in. 260 copies printed.

The frontispiece is a beautiful reproduction in gold and colours on imitation old paper of the first page of the Mazarin Bible. Most of the title-pages shown contain printers' marks, and therefore I have included the book here, as well as in Chapter XXII (1).

1893. Printers' Marks | A Chapter in the History of | Typography by W. Roberts | Editor of "The Bookworm" | London . . . New York.

Pp. xv-261. $5\frac{3}{8}$ in. by $7\frac{1}{2}$ in. About 225 illustrations.

The author in the Preface refers to the fact that this is a neglected subject in the history of art and bibliography, and that only one book on the subject, viz: Berjeau's "Early Dutch, German, and English Printers' Marks" has appeared in England, and this, besides being out of print and expensive, is destitute of letterpress.

The book is beautifully printed and illustrated, delightfully written, and indispensable to the collector.

In the brief bibliography at the end, the following English works are mentioned:

Horne, Rev. T. H. Introduction to the study of Bibliography. 8vo. London 1814.

Humphreys, H. N. Masterpieces of the Early Printers. Fol. London 1870.

Johnson, J. Typographia, 2 vols. London 1824.

1895. Early | Venetian | Printing | Illustrated | Venice—London—New York.

[Described in section (1) of this chapter.]

Contains a large number of reproductions of printers' marks, title-pages, etc.

1896, etc. Grolier Club Publications. The following are of interest. A full description will be found in Chapter XIX.

1896. The | Charles Whittinghams | Printers | by | Arthur Warren | . . . | The Grolier Club of New York | . . .

1898. (Exhibition Catalogue.)

A Catalogue of | a Selection of | Engraved | Titles and Frontispieces | Published in England During | the Sixteenth and Seventeenth Centuries | . . . April 8th to 23rd, 1898.

1901. Title-Pages | as Seen by a Printer | With Numerous | Illustrations in Facsimile | and Some Observations on the Early | and Recent Printing of Books | by | Theodore Low De Vinne | . . .

1910. Notable | Printers of Italy During the | Fifteenth Century | Illustrated with | facsimiles from early editions | and with | remarks on early and recent printing | by | Theodore Low De Vinne | . . .

1897. The | Printers of Basle | In the XV. & XVI. Centuries | Their Biographies, Printed | Books and Devices | By | Charles William Heckethorn | . . . | London | Printed by Unwin Brothers | at the Gresham Press . . . | . . .

Pp. xvi-208, and Addendum 1 page. 8 in. by $11\frac{3}{4}$ in.

4 plates, and many illustrations of printers' marks in the text. It reproduces an almost complete series of the devices of the Printers of Basle.

In addition to the biographical sections, it also contains descriptions of the volumes issued by the several presses.

1902. Old Picture Books | with other essays on | Bookish subjects, by | Alfred W. Pollard. | . . .

1905. How to Collect | Books | by | J. Herbert Slater | . . . | London | 1905.

Pp. xii-205. $5\frac{1}{2}$ in. by $8\frac{1}{4}$ in. Illustrated.

Chapter VIII of this book, entitled "Some Celebrated Presses," treats of printers' marks.

1908. Early | Woodcut Initials | containing over thirteen | hundred reproductions of | ornamental letters of the | Fifteenth and Sixteenth | Centuries, Selected and | Annotated by | Oscar Jennings, M.D. | Member of the | Bibliographical Society | . . . | London.

Pp. x-288. 9 in. by 11 in.

Strictly speaking this book should not be included here, but many of the initials illustrated are distinctive products of particular presses, and may almost be considered as "printers' marks"—the volume is beautifully printed and illustrated.

[1909.] A New Light on | The Renaissance | Displayed in Contemporary | Emblems: by Harold Bayley | Illustrated | with reproductions | of numerous emblems | London . . . | [No date.]

Pp. viii-270. 7 in. by 10 in.

This contains a chapter on printers' devices, and many illustrations.

For full note see section (5) Symbols in this chapter.

1909. Geofroy | Tory | Painter and Engraver | First Royal Printer: Re- | former

of Orthography | and Typography under | François I | An Account of his life | and works, by Auguste | Bernard, translated by | George B. Ives.

Described in Chapter VIII.

Contains reproductions and descriptions of printers' marks engraved or designed by Tory.

## 5. SYMBOLS. 6. EMBLEMS

These two sections are hard to separate, as many of the books treat of both subjects and the two words are often used indiscriminately. However, under Symbols I have included books which treat of the various attributes, legends, and things connected with saints, angels, monastic orders, etc., and which help the collector to identify such saints, etc., in pictures, by means of these attributes, legends, and things, where no title or other clue is given; while under Emblems I have noted those volumes which describe books of emblematic pictures, intended to teach a lesson or a moral, such as the emblems of Alciat, Quarles, etc.

As stated in the Introduction to the Holbein Society's "Mirrovr of Maiestie," the paths of the herald and of the emblematist, even if they do not run into one another and cross and double, are so close together as not to be distinguishable in all instances; and I might also observe that books of fables are often so closely allied to books of emblems that it is difficult not to class them together. I have not, however, included herein any references to books on heraldry, or books of fables, but only those coming under the definitions of *Symbols* and *Emblems* as hereinbefore given.

Volumes of emblems are much more interesting than the books about such volumes, but only the latter properly come within the scope hereof, so the former have been omitted.

It is to be observed that some of the books I have included under (5) Symbols, are called Books of Emblems, but as they belong to this class as I have defined it, it was necessary so to include them in spite of their titles.

Two important books should be mentioned here as they embrace both subjects—Symbols and Emblems—and it would be difficult to classify them under either subject separately.

1646. The | Art | of | Making | Devises | Done into English by Tho. Blovnt | Gent:

The above is from the engraved title-page by Will Marshall reproduced on page 349.

This is followed by a printed title:

The Art | Of making | Devises: | Treating of | Hieroglyphicks, Symboles, Emblemes, | Ænigma's, Sentences, Parables, Reverses | of Medalls, Armes, Blazons, Cimiers, | Cyphres and Rebus. | First Written in French | by | Henry Estienne, | Lord of Fossez, Interpreter to the | French King for the Latine and | Greek Tongues: | and | Translated into English by Tho: Blount | of the Inner Temple, Gent. | London, | Printed by W. E. and J. G. 1646.

THE ART
*Of making*
DEVISES:
*TREATING OF*
Hieroglyphicks, Symboles, Emblemes,
Ænigma's, Sentences, Parables, Reverſes
of Medalls, Armes, Blazons, Cimiers,
Cyphres and Rebus.
*Firſt Written in* FRENCH
BY
HENRY ESTIENNE,
Lord of *Foſſez*, Interpreter to the
French King for the Latine and
Greek Tongues:
*AND*
*Tranſlated into Engliſh by* THO: BLOUNT
*of the Inner Temple*, Gent.

*LONDON*,
Printed by *W. E.* and *J. G.* 1646.

This title-page is here reproduced.

My copy is $5\frac{1}{2}$ in. by 7 in.

Sig. A.2 (2), A.3 (4), a (2), a2 (2), a3 (4)+68 numbered pages.

It is dedicated "To the Nobilitie and Gentry of England." This is followed by the author's preface, a sonnet "To my Noble Friend, Mr. Thomas Blount upon his translation" by F. W. Ar., and a table of the "Greek, Latine, Italian, and French Authors cited in this Treatise."

It contains the following chapters:

I. Of Hieroglyphicks.
II. Of Symboles.
III. Of the Ænigma.
IV. Of Emblemes. In this chapter is the only illustration in the text, being a circular engraving about $3\frac{5}{8}$ inches in diameter, showing a Pelican in her piety in the foreground and in the distance at the left, Christ on the Cross with ten or twelve angels or saints holding cups above their heads to catch the blood streaming from his side. The legend is "Pro Lege Et Pro Grege." This emblem is No. 20, Book 3, page 154, of "Emblems, Illustrated, by George Wither," 1635. In Wither's book it is preceded by this motto: "Our Pelican, by bleeding thus, Fulfill'd the Law, and cured Vs."
V. Of Parables and Apologues.
VI. Of the Etimologie and Definition of Devises.
VII. Of the Excellencie and Vtility of Devises.
VIII. Of the Origin and Antiquity of Devises.
IX. Rules for Devises.
X. The Opinion of Hieronomy Ruscelli.

XI. Of Mottoes, according to the opinion of the said Ruscelli.
XII. The opinion of Scipione Ammirato upon Devises.
XIII. The opinion of Bargagli.
XIIII. The Principall Causes composing a Devise.
XV. Of Reverses of Medalls, and the difference between them & Devises.
XVI. Observations for Devises, taken from Nature and Art.
XVII. Of Mottoes.
XVIII. Of what language the Motto's ought to be.
XIX. From whence Devises are to be drawne.
XX. Which are the best Devises, either those which are taken from Nature, or those which are drawne from Art.
XXI. Of Cyphers according to Andreas Palazzi.
XXII. Of Sentences and Rebus.
XXIII. Of Cimieres of Armes.

At the end are ten plates each containing two Roman coins or medals (both obverse and reverse) with mottoes.

Another edition appeared in 1648, and I have a copy of a third with the engraved title-page dated 1648, but the printed title-page is dated 1650 and reads as follows:

The Art | of making | Devises: | Treating of | Hieroglyphicks, Symboles, Emblemes | Ænigma's, Sentences, Parables, Reverses of | Medalls, Armes, Blazons, Cimiers | Cyphres and Rebus | First written in French | by | Henry Estienne | Lord of Fossez, Interpreter to the | French King for the Latine and | Greek Tongues: | Translated into English, and embelished | with divers Brass Figures | By T. B. of the Inner Temple, Gent. | Whereunto is added | A Catalogue of Coronet-Devises, | both on the Kings and the Parliaments | side, in the late Warres | London: Printed for John Holden at the signe of the blue | Anchor in the New Exchange. 1650.

Same pages as the first edition, with additional pages 69 to 87 inclusive. On page 76 is an engraved rebus.

The ten plates of coins in this copy are between pages 05 (misprint for 50) and 51.

I have mentioned this book thus fully, not only because of its importance as one of the earliest English books treating of the subject of symbols and emblems, as distinguished from books of emblems, but also because it is one of the most interesting volumes I know of in emblem literature.

1779. Iconology | or | a Collection of | Emblematical Figures | containing | Four hundred and Twenty-four Remarkable Subjects | Moral and Instructive; | in which are displayed the Beauty of Virtue and deformity of Vice. | The Figures are engraved by the most capital Artists | from original designs | with explanations from Classical Authorities | by | George Richardson, Architect | In two volumes | Volume First | [Volume Second] | London | Printed for the Author, by G. Scott.

Pp. 2 of list of subscribers, second title-page much fuller than the preceding,

engraved dedication to the King, 4 of contents, etc., 5 of preface+vii+113+lii plates. 12 in. by 15 in.

Vol. II, pp. title and second title, 4 of contents, etc.+5 to 161+2 pages general Index+plates liii to cix.

Most of the plates are divided into four compartments.

The book was evidently highly esteemed, as among the subscribers were the King (George III), many of the nobility, and the following artists, architects, engravers, etc. Robert and James Adam, Bartolozzi, Boydell, Thomas Chippendale, Valentine Green, Charles Grignion, John Hall, Thomas Major, Edward Malpas, Sir Joshua Reynolds, George Romney, Wm. Sharp, Isaac Taylor, Benjamin West, Walker (the engraver), William Woollett and Anthony Zucchi.

Most of the plates were engraved by Edward Malpas, but in the second volume, other engravers contributed the following:

J. Caldwall, Plate LV, LVI (?), XCII.

C. Grignion, Plate LIX, LXXX, LXXXVIII, XCV.

F. Bartolozzi, Plate LXIII, LXXIX.

Isaac Taylor, Plate LXIV, CVII.

John Hall, Plate LXV, XC.

W. Sharp, Plate XCVII, CV.

W. Woollett, Plate XCVIII.

W. Walker, Plate CI.

W. Angus, Plate CIII.

The two by Woollett and Angus are the best of all.

The Introduction defines Iconology as the art of personifying the Passions, Arts, Sciences, Dispositions of the Mind, Virtues, Vices, etc.; treats of Mythology, Hieroglyphics, Attributes, and Allegory; and discusses emblems and symbols as follows:

> The invention of emblems took its rise from the study of hieroglyphics; an emblem being properly an hieroglyphic device, by which some moral instruction is understood; for example, the Pelican nourishing her young, is an emblematical device, moral and instructive, which denotes the love of parents to their children, or that of a sovereign to his subjects. . . . An emblem frequently explains itself without the help of writing, but sometimes has need of a motto or inscription to explain it.
>
> When an emblem serves to characterise an iconological figure, it becomes an attribute: if this attribute has any relation to a moral or mystical dogma, it is changed to a symbol. . . . The attributes are distinctions, invented to render every figure the more easily known. Those given to the heathen deities are so fixed by custom, that the artist has no room to deviate from them. The most violent passions, the most estimable virtues, and the most detestable vices have also their proper attributes: For example; Anger is always known by the torch and drawn sword; Faith, Hope and Charity are distinguished by the chalice, the anchor and the burning heart, and cannot be misunderstood when accompanied by these symbolic marks. . . .
>
> Symbols are those attributes which have relation to mystery, to morality and to dogma; thus, green is the symbolic colour of Hope; white of Purity, and red of Charity; the lamb and the dove, are the symbols of Meekness and of Innocence.

## 5. SYMBOLS

1705. Symbola et Emblemata jussu S. M. I. Moschoviæ, Petri Alexeidis totius Magnæ, Parvæ et Albæ Russiæ, etc. supremi Monarchæ excusa.

Text in Russian, Dutch, French, *English*, German, Italian, Spanish, Latin, and Flemish. 4to. Amsterdam 1705. 839 figures.

This is mentioned in the Universal Catalogue of Books on Art, but I have not been able to see a copy.

1836. An Inquiry | into | The Symbolical Language | of | Ancient Art and Mythology | By R. P. Knight, Esq. | [Privately Printed, 1818, 8vo.] | Reprinted and Published | By E. H. Barker Esq. | London 1836 | . . .

Pp. iv-78. $5\frac{1}{2}$ in. by $8\frac{5}{8}$ in. Well indexed under names of symbols.

1847. Sketches of the History of Christian Art, by Lord Lindsay. London.

3 vols. 8vo.

Contains information to illustrate the emblem side of Christian Art. This is a comprehensive work dealing, amongst other subjects, with the symbolism and mythology of Christianity, and the Art of Rome and other early Italian schools.

See also Northcote and Brownlow's *Roma Sotterranea* (compiled from De Rossi), 8vo., London, 1869. With map, 20 plates, and numerous woodcuts.

1848, etc. Mrs. (Anna Brownell) Jameson's various works connected with the fine arts. These are among the most delightful of all histories of art, and all can be appropriately mentioned here. The six volumes are illustrated with many etchings and a large number of wood-engravings from drawings by the author and Mrs. Macpherson, from paintings, mosaics, ancient ivory-carvings, etc.

The dates given are the first editions, but all of them have passed through several re-issues or editions, sometimes with enlargements, corrections, and additional illustrations.

1848. Sacred and Legendary Art.

Contains Legends of Angels, Evangelists, Apostles, Patron and Warrior Saints, Hermits, etc.

2 vols. 8vo.

1850. Legends of the Monastic Orders as represented in the fine arts.

8vo.

1852. Legends of the Madonna.

8vo.

1864. History of our Lord, as exemplified in Works of Art; with that of his Types; St. John the Baptist; and other persons of the Old and New Testa-

ment, commenced by the late Mrs. Jameson, continued and completed by Lady Eastlake.

2 vols. 4to.

1852. Symbols and Emblems of Early and Mediæval Christian Art. Louisa Twining. London.

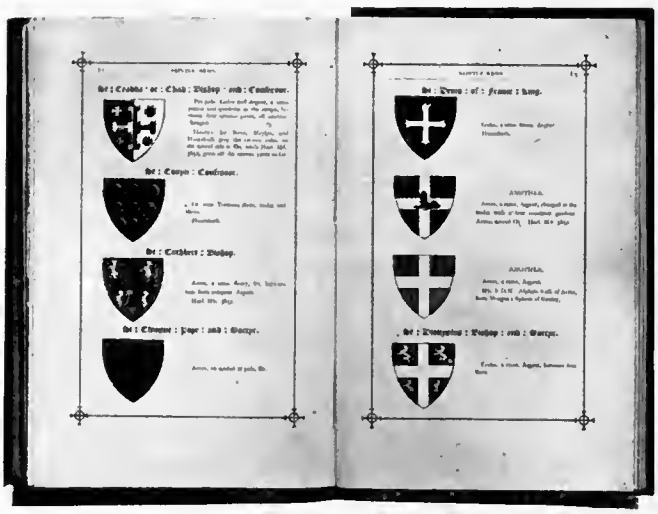
4to. Plates.

I have not seen this edition.

1885. Symbols and Emblems | of | Early and Mediæval | Christian Art | By Louisa Twining | . . . | Illustrated with 92 plates | New Edition | London.

Pp. xviii-220. 5 in. by $7\frac{1}{2}$ in.

This is the second edition. It is a useful book. Nearly every plate contains a large number of symbols, well engraved in outline.



There is a "List of Authorities" with 38 items.

1865. Handbook of Christian Symbolism. By [William James and George Ashdown] Audsley. Eight plates (seven in gold and colours) and numerous woodcuts.

4to.

1881. Saints and their Symbols, by E. A. Greene.

This little book has passed through many editions. I have not seen the earlier editions, but the twenty-fifth impression, revised edition, was published in 1909, with the following title-page:

Saints | and their Symbols | A Companion in the Churches and Picture | Galleries of Europe | by | E. A. Greene | Illustrated | Revised Edition | Twenty-fifth Impression | . . . | London | . . . | 1909.

Pp. viii-190. $4\frac{3}{4}$ in. by 6 in.

It is a well arranged and excellent book, though poorly printed.

The Preface of the first edition is quoted, and bears date 1881.

1882. [†] | Emblems of Saints | By which they are distinguished in Works of Art | by the late Very Rev. | F. C. Husenbeth, D.D., V.G., | Provost of Northampton] Third Edition | Edited by | Augustus Jessopp, D.D., | Late Head Master of

Norwich School | Norwich | Printed for the Norfolk and Norwich Archæological Society.

Pp. xiv-426-36. $5\frac{5}{8}$ in. by $8\frac{5}{8}$ in.

First edition, 1850. 12mo.

Second edition, 1860. 12mo.

I have not had access to either of these, so confine my observations to the third edition.

This is the most important work in English on the subject.

Its contents are as follows:

Part First.

*Saints with their Emblems.* (Arranged alphabetically.)

The following is a sample of an item in this section.

| Name | Date | Authority |
|---|---|---|
| S. Castor, C. | 4th Cent. | Ikonographie. |
| Saving a sinking ship. | | |

There are 222 pages of these alone.

*Patriarchs and Prophets, with their Emblems.*

There are three pages of these, arranged in a manner similar to the above.

Part Second.

*Emblems with their Saints.*

This section is also arranged alphabetically, the following being a sample item.

*Cobweb.*

| | |
|---|---|
| Concealing him. | S. Camion, B.C. |
| Ib. her. | S. Teuteria, V. |

*Patrons of Arts, Trades, and Professions.*

A sample item is as follows:

| | |
|---|---|
| Archers. | S. Sebastian, M. |

*Patrons of Countries and Cities.*

Arranged as the last.

*Calendars.*

There are eight of these for each month, Roman, of Sarum use, Scottish, Old English, French, Spanish, German, and Greek; arranged in parallel columns.

*Appendix I.* Iconography of the Sibyls, by W. Marsh. This is an interesting chapter.

*Appendix II.* Sacred Heraldry and Arms appropriated to Saints.

This chapter is the most curious and interesting of all.

A sample page is reproduced on page 354, but does not show the proper colour value of the 122 illustrations, all of which are printed in their proper heraldic colours with one exception.

1886. A Handbook | of | Christian Symbols | and | Stories of the Saints | As Illustrated in Art | by | Clara Erskine Clement | Edited by | Katherine E. Conway | with descriptive illustrations | Boston.

Pp. xiv-349. $5\frac{3}{4}$ in. by 8 in.

This was copyrighted in 1871 and has passed through a number of editions.

It is divided into two parts, viz.:

Symbolism in Art.

Legends and Stories Illustrated in Art.

and has a good general index.

The first section is divided as follows:

I. General Symbols.
II. Symbolism of Colors.
III. Symbols of God the Father.
IV. Symbols of God the Son.
V. Symbols of the Holy Ghost.
VI. Symbols of the Trinity.
VII. Symbols of the Angels.
VIII. Symbols of the Virgin.
IX. Symbols of the Evangelists.
X. Symbols of the Apostles.
XI. Symbols of the Monastic Orders. [This is subdivided into sections under titles of the various orders.]
XII. Votive Pictures, Anachronisms, etc.

It is a useful book, and well illustrated.

Three other books by the same author are:

The Angels in Art. London, 1899. 8vo.

The Saints in Art. London, 1899. 8vo.

Chapters on Symbolism. London, 1897. 8vo.

There may be other editions of these.

1891. The History | Principles and Practice | of | Symbolism in Christian Art | by | F. Edward Hulme, F.L.S., F.S.A. | . . . | London. . . . New York.

Pp. 234. $5\frac{1}{4}$ in. by 8 in. Illustrated.

Second edition, 1892; third, 1899; fourth, 1908; and fifth, 1909, the above title and description being taken from the fifth edition.

There are 113 illustrations. The book is excellent.

1908. The Saints in Art | and their attributes and Symbols | Alphabetically arranged | by | Margaret E. Tabor | with twenty illustrations | London.

Pp. xxxi-208. $4\frac{1}{4}$ in. by $6\frac{3}{4}$ in.

The author says she intended in issuing this little book to meet the demand of the ever-increasing number of visitors to churches and picture galleries, who have little knowledge of Christian hagiology or the ecclesiastical history of the Middle Ages,

and who wish to know more of the subjects represented in the works of art they see, than is given in ordinary catalogues and guide books, and she might have added that it would be useful in helping the uninitiated to identify the different saints by their symbols and attributes. In this way it is useful to the print-collector.

It is an interesting volume, well arranged and with a good index of symbols and attributes as well as the usual general index.

1908. Our Lady in Art | by | Mrs. Henry Jenner | with forty-one illustrations | . . . | London.

Pp. xxviii-204. $4\frac{1}{2}$ in. by $5\frac{7}{8}$ in.

One of the volumes entitled "Little Books on Art."

Well printed and illustrated. Contains a short bibliography.

1910. Christian | Symbolism | by | Mrs. Henry Jenner | with forty-one illustrations | . . . | London.

Pp. xx-192. $4\frac{1}{2}$ in. by $5\frac{7}{8}$ in.

Belongs to the same set as the preceding. Contains a useful bibliography, from which the following are noted which I have not mentioned elsewhere, all of them relating to Christian Symbolism in whole or in part.

1887. Christian Symbolism in Great Britain and Ireland. J. Romilly Allen. London 1887. 8vo.

1901. Christian Art and Archæology. W. Lowrie. New York 1901. 8vo.

1901. Catalogue of Early Christian Antiquities and objects from the Christian East in the British Museum. O. M. Dalton. London 1901. 4to.

1902. Christ Lore. F. W. Hackwood. London 1902. 8vo.

1903. Guide to the Early Christian and Byzantine Antiquities in the British Museum. O. M. Dalton. London, 1903. 4to.

1904. The Golden Age of Classic Christian Art. J. P. Richter and A. C. Taylor. London, 1904. 4to.

[1909.] A New Light on | The Renaissance | Displayed in Contemporary | Emblems: by Harold Bayley | Illustrated | with reproductions | of numerous emblems | London . . . [No date.]

Pp. viii-270. 7 in. by 10 in.

The word *emblem* as used in the above title is synonymous with *symbol* as adopted for the purpose of this chapter, therefore the book is included here, rather than under the title of Emblems.

The aim of the book is to show that the emblems or symbols in water-marks, head- and tail-pieces, and printers' devices in mediaeval paper and books, prove, what several writers have surmised, that there existed a secret league against the encroachments of the Church of Rome, the interest being kept up and perpetuated by means of these symbols, the significance of which was well understood by those in the league.

Without commenting on this aim, it is to be observed that the chapters on water-marks, printers' marks, etc., are valuable contributions to these subjects.

A full list of chapters is as follows:

Introduction; Papermaking and the Albigenses; Religious Emblems; Emblems of the Deity; Emblems of Persecution and Preaching; Romaunt Emblems; "The Philosopher's Gold"; The Kabbalah; The Invention of Printing; Printers' Devices; The Transference of Woodblocks; Tricks of Obscurity; The Renaissance; Conclusion; Notes; Appendix; and Index.

The Notes (pp. 233-261) contain many references of interest and importance.

1910. The Arts of the Church | Symbolism of the | Saints | by the | Rev. P. H. Ditchfield, M.A., F.S.A. | with forty illustrations. | . . . | London . . . | Oxford . . .

Pp. xiv-198. $4\frac{1}{8}$ in. by $5\frac{7}{8}$ in.

This is an excellent little book published at one shilling and sixpence, being No. 7 of a series entitled "The Arts of the Church" edited by the Rev. Percy Dearmer, M.A.

There are two indexes, the first under "Saints with their Symbols"—this is illustrated in the same way as a modern dictionary; the other under "Symbols of the Saints." The first index is particularly valuable.

1912. The Lost Language of Symbolism | A clue to the original meaning of certain | letters, words, names, folklore, | fairy-tales, myths and | Christian Legends | By | Harold Bayley | with 1382 illustrations | "The world has made such comet-like advance | Lately on science, we may almost hope, | Before we die of sheer decay, to learn | Something about our infancy; when lived | That great, original, broad-eyed, sunken race, | Whose knowledge, like the sea-sustaining rocks, | Hath formed the base of this world's fluctuous lore" | Festus.

Mr. Bayley has kindly given me the above title of a book he will publish early in 1912, which will treat of Symbolism (including printers' marks, water-marks, emblems, etc.) in twenty-one chapters as follows:

Chapter I. Symbolism.
II. The Parable of the Pilgrim.
III. The Ways of Ascent.
IV. The Millennium.
V. The Good Spirit.
VI. The Hosts of the Lord.
VII. King Solomon.
VIII. The Fair Shulamite.
IX. Cinderella.
X. The Star of the Sea.
XI. One-Eye, Two-Eyes and Three-Eyes.
XII. The Celestial Twins.
XIII. The Coming of Arthur.
XIV. The Lost Land of King Arthur.
XV. King Arthur's Seat.
XVI. The Pipes of Pan.

Chapter XVII. The Garden of the Gods.
XVIII. The Tree of Life.
XIX. Via Dolorosa.
XX. The Wisdom of the Ancients.
XXI. Conclusion.

## 6. EMBLEMS

1870. Andreae Alciati | Emblematum Fontes Quatuor | . . . | Edited by Henry Green, M.A. | . . . | Published for the Holbein Society . . . | . . .

This and the other Holbein Society publications are described in Chapter XIX, but this and one or two others must also be mentioned here as they are of great importance in emblem literature.

This volume gives an account of the original collection of emblems of Alciat made at Milan in 1522, and which, so far as is known, was never printed. Also photo-lith facsimiles of the editions of Augsburg 1531, Paris 1534, and Venice 1546, these constituting what Mr. Green calls "The Four Fountains of the Emblems of Alciat." It also contains a sketch of Alciat's life and biographical observations respecting the early reprints. There is also a table showing the mottoes and titles in the whole of Alciat's emblems, with the sources whence they are taken and the editions where they are collected.

1871. Andreæ Alciati | Emblematum Flumen abundans | or | Alciat's Emblems | in their full stream | . . . | Edited by Henry Green, M.A., | . . . | Published for the Holbein Society. | . . .

This contains a photolith facsimile reprint of the Lyons edition, by Bonhomme, 1551; the titles, etc., of similar editions, 1548-51; an introduction, and a collection of mottoes and titles from the gathered fountains and full stream of Alciat's emblems.

1870. The | Mirrovr of Maiestie | or | the Badges of Honovr | Conceitedly Emblasoned. | A photo-lith fac-simile reprint | from Mr. Corser's perfect copy | A.D. 1618] Edited by | Henry Green, M.A. and James Croston | Published for the Holbein Society. . . . | . . .

This contains not only the facsimile mentioned in the above title, but also the following:

I. A Brief Review of English Emblem-books previous to A.D. 1618, and of the Mirrovr of Maiestie itself.
II. Annotations on the Armorial Bearings and Noble Personages.
III. Notices of similar Works, and especially of those from which the Illustrated Plates have been taken.

In the above "Brief Review of English Emblem-books," many early books containing collections of emblems are mentioned, and also the following volumes about or of emblems.

[1585.] The Worthy tract of Paulus Iouius, contayning a Discourse of rare inuentions both Militarie and Amorous called Imprese. Whereunto is added a Preface contayning the Arte of composing them, with many other notable deuises. By Samuell Daniell late Student in Oxenforde.

At London, printed for Simon Waterson [no date].

Small 8vo.

1586. A Choice of Emblemes and other Devices, for the most parte gathered out of sundrie Writers, Englished and Moralized, and divers newly devised, by Geffrey Whitney. A Worke adorned with varietie of matter, both pleasant and profitable: wherein those that please, may finde to fit their fancies: because herein by the office of the eie, and the eare, the minde may reape dooble delighte through holsome preceptes, shadowed with pleasant deuises; both fit for the virtuous, to their incoraging; and for the wicked, for their admonishing and amendment. Imprinted at Leyden, in the house of Christopher Plantyn, by Francis Raphelengius, 1586.

Small 4to. Numerous emblematic cuts.

1870. Shakespeare | and | The Emblem Writers | An exposition of their | similarities of thought and expression. | Preceded by a view of emblem-literature down to A.D. 1616 | By Henry Green, M.A. | With numerous Illustrative Devices from the Original Authors | [Portrait of Shakespeare] | . . . | London.

Pp. xvi-571. $6\frac{1}{4}$ in. by $9\frac{1}{4}$ in.

This is one of the most comprehensive books relating to emblem literature, and one of the best on the subject. It is well illustrated, well indexed, and altogether satisfactory.

The following is a list of emblem-book literature (English) on page 99:

P. S. The Heroicall Devises of M. Clavdivs Paradin. 8vo. London 1591.

Wyrley. The true use of Armorie, shewed by historie, and plainly proved by example. 4to. London 1592.

Willet. Sacrorvm Emblematvm Centvria vna &c. A Century of Sacred Emblems. 4to. Cambridge 1598.

Crosse. Crose his Covert, or a Prosopopœicall Treatise. MS. about 1600.

Vænius. Amorum Emblemata (Latin, English and Italian). 4to. Antverpiæ. 1608.

Guillim. A Display of Heraldry. Fol. London 1611.

Peacham. Minerva Britanna, or a Garden of Heroical Deuises &c. 4to. London 1612.

Yates [MS.]. The Emblems of Alciatus in English Verse. MS. about 1610.

and on page 91:

Bynneman's Translation of Vander Noot's Theatre. 8vo. London 1569.

North. The Morall Philosophie of Doni. 4to. London 1570.

Daniell. The worthy tract of Paulus Jovius &c. 8vo. London 1585.

Whitney. A Choice of Emblemes &c. 4to. Leyden 1586.

This same chapter (II) contains lists of books in other languages, and the text describes many, including English books, not mentioned in the lists. It is probably the most important chapter yet written in English, relative to emblem literature.

1872. Andrea Alciati | and his | Books of Emblems | A Biographical and | Bibliographical | Study | by | Henry Green, M.A. | London.

Pp. xvi-344. 5⅜ in. by 8½ in. 250 copies.

This is the best and most comprehensive book in English relative to Alciati's emblem-books.

It minutely describes 179 editions, contains Life of Alciati, reproductions of several portraits of Alciati, documents and letters, table of "Mottoes and Titles," etc.

In the Preface the following English books on the subject are referred to:

WHITE KNIGHTS LIBRARY.—Catalogue of that distinguished and celebrated library. London 1819. 2 vols. 8vo. [9.7 in. by 5.9 in.]

The White Knights Library was supposed to be peculiarly rich in books of emblems. It was formed by George, Marquess of Blandford, afterwards (1817) fourth Duke of Marlborough.

Catalogue of the printed books and manuscripts bequeathed by Francis Douce, Esq., to the Bodleian Library, Oxford; at the University Press, 1840, folio. The titles of emblem books in this catalogue are 313, and of Horæ 88.

Essay towards a collection of books relating to Proverbs, Emblems and Ana., being a Catalogue of those at Keir. London 1860. Privately printed by Sir William Stirling-Maxwell, Bart.

Pp. 111. Titles of emblem books, 235.

The Catalogue of the Books for sale of the Rev. Thomas Corser, March 1869. London. 8vo. List of emblem books, 178 titles. Also that of July 1870, 49 titles —total 227.

Catalogue of Books of Emblems, the property of an Amateur [J. W. Remington, Esq.] sold 18th August 1869. London. 8vo. The titles number 358.

Mr. Green then says that from these [including the foreign books I have not mentioned] and many other sources he has formed an Index of Emblem Books, of which the titles number upwards of 3,000 and the authors above 1,300.

It is interesting to note that this manuscript catalogue was sold in the Hoe sale New York (April-May 1911) for only $32.50.

[No date.] The Compendious Emblematist, or Writing and Drawing made Easy. With many Cuts.

This title is taken from the Universal Catalogue of Books on Art, and must therefore be earlier than 1870, but I do not know the date, so merely mention it here as a possible interesting item.

# CHAPTER XIX

# PUBLICATIONS OF CLUBS AND SOCIETIES

American Antiquarian Society.
American Book Clubs.
Antiquaries, Society of (London).
Birkenhead Literary and Scientific Society.
Boston Art Club.
Burlington Fine Arts Club (London).
Caxton Club (Chicago).
Century Association (New York).
Club of Odd Volumes (Boston).
Colonial Order of the Acorn (New York).
Dürer Society, The (London).
Grolier Club (New York).
Holbein Society (Manchester).
Iconophiles, The Society of (New York).
Massachusetts Historical Society, The.
Norfolk and Norwich Archaeological Society.
Philobiblon Club (Philadelphia).
Philadelphia Society of Etchers.
Royal Society of Painter-Etchers and Engravers.
Ruskin Art Club (Los Angeles, California).
Union League Club (New York).

THE Burlington Fine Arts Club, London; Caxton Club, Chicago; Dürer Society, London; Grolier Club, New York; Holbein Society, Manchester; and the Society of Iconophiles, New York, are the only clubs or societies whose publications are described at all fully in this chapter; and in the cases of the Burlington, Caxton, and Grolier Clubs, those which are not catalogues of prints, or which do not in some way relate to the art or history of engraving, have been omitted, although some of these omitted publications are of great artistic or literary value.

In addition to the foregoing there have been noted a few publications of other societies, but no attempt has been made to give a comprehensive list of ordinary exhibition catalogues of the various societies interested in the making, or exhibiting, of engravings, because as a rule they are of little permanent value, and the task of making such a list reasonably complete would not be warranted by the result.

Publications of *ex-libris* societies have been omitted as they are referred to in

Chapter XXI. Further, the publications of societies organized on purely commercial lines are not included as they do not fall within the scope of this chapter, but their publications, many of which are of great beauty and importance, are described in the various chapters within which they respectively belong.

Finally it may not be considered inappropriate to fully describe Growoll's "American Book Clubs," as it gives the history of all the important (and some unimportant) American publication societies or clubs, such as the Grolier, and is the only book of its kind I know of.

While in the case of the Burlington, Caxton, and Grolier Clubs exhibition catalogues have been included, they as a rule describe carefully prepared exhibitions intended to illustrate the works of an important artist, school, or period, are mostly annotated, and in no way can be compared with those issued in connection with ordinary annual exhibitions, as they are of permanent value as books of reference.

It is the importance of the publications, and not the society issuing them, which has determined the question of their inclusion. Thus it may be noted that many well-known societies have been omitted, although it may also be observed that those included are mostly of high standing and importance.

### American Antiquarian Society

Remarks on the Early American Engravings and the Cambridge Press Imprints (1640-1692). In the Library of the American Antiquarian Society. By Nathaniel Paine.

Reprinted in part 3, vol. xvii, New Series of the Proceedings of the Society, April 25 1906, Worcester, Mass., U.S.A. This was written many years ago, and reprinted as above mentioned in 1906.

### American Book Clubs

American | Book Clubs, | their Beginnings and History, and | a Bibliography of their | Publications | by | A. Growoll. | New York, 1897.

Pp. xiv, 423. $5\frac{1}{4}$ in. by $7\frac{3}{4}$ in. 30 copies on Japan paper, 300 copies on handmade paper.

The reason this book is included here is because it contains bibliographies of the various club publications, among which are a number relating to prints. It has 32 chapters, as follows:

I. The Beginnings of American Book Clubs (1726-*circa* 1825).
II. The Seventy-six Society (1854-1857).
III. The Club and the Bradford Club (1857-1867).
IV. The Prince Society (1858- ).
V. The Holland Club, The Van Dam Family, The Owls of Tonkers, and The King of Clubs (1859 and 1867).

VI. The Zenger Club (1861).
VII. The Franklin Club (1864).
VIII. The Club of Odd Sticks (1864).
IX. The U. Q. Club (1864-1865).
X. The Faust Club and the Furman Club (1864-1866).
XI. The Hamilton Club (1865-1866).
XII. The Knickerbocker Club and the Rivington Club (1865).
XIII. The Narragansett Club (1865-1874).
XIV. The Washington Club (1865-1868).
XV. The Agathynian Club (1866-1868).
XVI. The Franklin Society (1869-1870).
XVII. Curiosities of Club Publications.
XVIII. The Historical Printing Club (1876- ).
XIX. The Book Fellows' Club (1881-1884).
XX. The Grolier Club (1884- ).
XXI. The Filson Club (1884- ).
XXII. The Gorges Society (1884- ).
XXIII. The Dunlap Society (1885- ).
XXIV. The Pegasus (1885- ).
XXV. The Club of Odd Volumes (1886- ).
XXVI. The Rowfant Club (1892- ).
XXVII. The Philobiblon Club (1893- ).
XXVIII. The Duodecimos (1893- ).
XXIX. The Caxton Club (1895- ).
XXX. The Colonial Society of Pennsylvania (1895- ).
XXXI. The Parkman Club (1895- ).
XXXII. Society of the Iconophiles of New York, The Cadmus Club, and The Dibdin Club (1895- ).

A brief history of each one of these clubs is given and a list of their publications with bibliographical descriptions.

### American Wood-Engravers, Society of

Engravings on Wood, by Members of the Society of American Wood-Engravers. With an introduction and descriptive text by W. M. Laffan.

New York, 1887. Folio. Ordinary edition $12.00.

An édition de luxe of 110 copies was published at $100.00.

The members of the American Wood-Engraving Society furnished the blocks. Among these were Thomas Cole, W. B. Closson, J. P. Davis, Frank French, T. Johnson, F. S. King, G. Kruell, E. Kingsley, R. A. Muller, Miss C. A. Powell, S. G. Putnam, J. C. Smithwick, J. Tinkey, H. Wolf, and F. H. Wellington.

Catalogue of the Works of the Society of American Wood-Engravers. Displayed by the Kansas City Art Association.

Pp. 14, paper cover, 1889.

[The same catalogue was used for the exhibition of the same works at the Art Institute, Chicago.]

See also Ruskin Art Club in this chapter.

### Antiquaries of London, Society of

*Archæologia*; or, Miscellaneous Tracts relating to Antiquity. Begun in 1770 and continued down to the present time.

Vols. I to LXI. General Index, vols. I to L. 4to. They contain many articles, letters, etc., relating to the Art and History of Engraving, some of which have been reprinted in pamphlet form.

*Vetusta Monumenta.* Ancient Monuments illustrative of the History and Antiquities of Great Britain.

Vols. I to VII. Contain a large number of fine plates of which many (including the Bayeux tapestry) are coloured.

*Proceedings:*

First Series. Vols. I-IV.

Second Series. Vols. I-XXI.

*Catalogues:*

Printed Broadsides in the possession of the Society, by Robert Lemon, F.S.A.

Printed Books in the Library of the Society of Antiquaries of London. London, 1887.

also several other catalogues.

*Historical Prints:*

1. Le Champ du Drap d'Or, or the Interview of Henry VIII and Francis I between Guînes and Ardres, 1520.
2. Encampment of the English Forces near Portsmouth, 1545.
3. Embarkation of Henry VIII at Dover, 1520.
4. Procession of Edward VI from the Tower to Westminster.
5. Departure of Henry VIII from Calais, 1544.
6. Encampment of Henry VIII at Marquison, 1544.
7. Siege of Boulogne by Henry VIII, 1544.
8. Plan of London, *temp.* Elizabeth.
9. Roman Pavement at Stansfield, Oxon.
10. Two views of Mr. Lethieullier's mummy.
11. Henry VII and his Queen; Henry VIII and Jane Seymour.

12. Procession of Elizabeth to Blackfriars.
13. Cenotaph of Lord Darnley, etc.
14. Battle of Carberry Hill.
15. Three children of Christian II, King of Denmark.
16. Charles Brandon, Duke of Suffolk, and Mary, Queen of France.
17. Frances, Duchess of Suffolk, and Adrian Stokes, her second husband.
18. Lady Jane Grey.
19. Edward VI Granting the Palace of Bridewell for a Hospital.
20. Charles I and Henrietta Maria.
21. Plan of Whitehall.
22. View of the Charity Children in the Strand, 7 July, 1713. 2 sheets.
23. Portrait of Sir John Hawkwood.
24. Four Views of Stanton Harcourt, Oxon.

### Birkenhead Literary and Scientific Society

1887. Birkenhead | Literary & Scientific Society | Session XXXI, 1887-88 | Engravers & | Engraving. | Being the Inaugural Address, delivered at the | Commencement of the Session by | Francis Vacher | President. [No date.]

Preface dated 22nd October 1887.

Pp. 1 Contents + 1 plates (list of) + 1 note + 106. $5\frac{5}{8}$ in. by $8\frac{3}{4}$ in. 5 plates and illustrations in the text.

Describes all the principal processes, and is very interesting.

### Boston Art Club

Reports of the Proceedings at the Memorial Meeting in honor of the late Joseph Andrews [engraver] held at the rooms of the Club, May 17 1873.

American Painter-Engravers. A Catalogue of Japan proofs and paintings shown at the Boston Art Club, March 17 to 28 inclusive 1893.

Pp. 24, paper cover.

### Burlington Fine Arts Club (London)

This club was founded in 1866. It was formed "to bring together on a friendly footing, collectors, amateurs and persons variously interested in matters of Art, and to provide a centre for the exhibition and comparison among its members of objects of interest in their possession. Secondly, to utilize these exhibitions by making them from time to time subservient to the illustration of particular arts, or the art of a particular master or period, and to render them under certain restrictions accessible to a portion of the public."

It has held a large number of important exhibitions, and the following are the catalogues of those which consisted of, or included, prints.

1868. Engravings by Mark Antonio Raimondi.
Pp. 19. 8½ in. by 10¾ in. 133 items.

1868. Introduction to the foregoing by Richard Fisher.
Pp. 19. 8½ in. by 10¾ in.

1869. Engravings by Albert Dürer and Lucas van Leyden.
Pp. 22. 8½ in. by 10¾ in. 185 items.

1870. Raphael Sanzio and Michel-Angelo Buonarroti.
Pages 17 to 25 (8½ in. by 10¾ in.) and items 108 to 185 comprise "Ancient Engravings of Works by Raphael and Michel-Angelo, principally of designs and compositions which have been lost, and of which no other record is extant." Lent by Richard Fisher, Esq.

1872. Exhibition Illustrative of Turner's Liber Studiorum, containing choice impressions of the First States, Etchings, Touched Proofs, and Engraver's Proofs; Together with the Unpublished Plates and a few original Drawings of the work.
11 pages of Introduction. 1 page of "Preface or Sequel."
Pp. 58 (including above). 8½ in. by 10¾ in. 111 items, not counting the various states.

1872. Exhibition of Drawings and Etchings by Claude le Lorrain.
Pp. 12. 8½ in. by 10¾ in. 43 items, not counting the various states. There is a brief introduction.

1875. Exhibition of a Selection from the work of Wenceslaus Hollar.
9 pages of Introduction.
Pp. 40 (including above). 8½ in. by 10¾ in. 136 items, not counting sub-divisions.

1876. Exhibition of the works of William Blake. Born 1757. Died 1827.
9 pages of Introduction by William B. Scott.
Pp. 71 (including above). 8½ in. by 10¾ in. 333 items.

1877. Catalogue of the Etched Work of Rembrandt. Selected for Exhibition at the Burlington Fine Arts Club with introductory remarks by a member of the club.
The Introduction of 47 pages is by Sir Francis Seymour Haden. 3 illustrations.
Pp. 198 (including above). 8½ in. by 10¾ in. 214 items, not including the various states.
This catalogue and exhibition led to a bitter and prolonged controversy between Sir Seymour and the Rev. Charles Henry Middleton, as the latter published in the "Academy," and reprinted in pamphlet form, an article entitled "Notes on the etched work of Rembrandt, with special reference to the recent exhibition in the Gallery of

the Burlington Fine Arts Club." The Introduction to the catalogue by Sir Seymour was republished as a monograph in 1879 by Macmillan and Co., with a prefatory note of two pages and an appendix of 43 pages replying to Mr. Middleton. To this appendix a reply was printed by Mr. Middleton entitled "A Reply to a letter and a pamphlet published by F. Seymour Haden, Esq., F.R.C.S., under the title of *The Etched Work of Rembrandt*, by the Rev. Charles Henry Middleton, Addressed to the Committee of the Burlington Fine Arts Club. Printed by Spottiswoode and Co., New Street Square, London 1879."

Pp. 10. $6\frac{1}{2}$ in. by $9\frac{1}{4}$ in.

1877. Exhibition of the Works of Hans Sebald Beham. Born 1500, died 1550; and Barthel Beham. Born 1502, died 1540.

Pp. 11 (including 2 pages of Introductory Notice). $8\frac{1}{2}$ in. by $10\frac{3}{4}$ in. 369 items, not including books containing woodcuts.

1879. Exhibition of a Selection from the work of Charles Méryon.

14 pages of Introduction by Rev. J. J. Heywood.

Pp. 49 (including above). $8\frac{1}{2}$ in. by $10\frac{3}{4}$ in. 153 items.

1881. Catalogue of Engravings in Mezzotinto, Illustrating the history of that art down to the time of David Lucas, inclusive.

Pp. xiii (Introduction by Julian Marshall)+xv and xvi (index)+43. $8\frac{1}{2}$ in. by $10\frac{3}{4}$ in. 198 items.

1812. Descriptive list of eleven Liber Studiorum plates, by W. G. Rawlinson.

Pp. 7. $8\frac{1}{2}$ in. by $10\frac{3}{4}$ in.

1882. Catalogue of a Collection of Woodcuts of the German School executed in the XVth and XVIth centuries.

Brief Introduction by Julian Marshall.

Pp. v+20 (including above). $8\frac{1}{2}$ in. by $10\frac{3}{4}$ in. 161 items.

1883. Exhibition of Etchings by Renier Zeeman and Karel du Jardin, with illustrative drawings.

11 pages of introduction by J. L. Roget.

Pp. 36 (including above). $8\frac{1}{2}$ in. by $10\frac{3}{4}$ in. 182 items.

1886. Catalogue of Engravings and Drawings illustrative of the drawings by J. M. W. Turner, R.A., in the Winter Exhibition of the Royal Academy 1886.

Pp. 8. $8\frac{1}{2}$ in. by $10\frac{3}{4}$ in. 35 items.

1886. Exhibition of the works of James McArdell. Born 1728-9. Died 1765.

Pp. viii (Introduction)+48. $8\frac{1}{2}$ in. by $10\frac{3}{4}$ in. 225 items.

1888. Japanese Prints and Books.

Introduction by William Anderson.

1891. Exhibition Illustrative of the French Revival of Etching.
6 pages of introduction by Cosmo Monkhouse.
Pp. 21 (including above). $8\frac{1}{2}$ in. by $10\frac{3}{4}$ in. 100 items.

1902. Exhibition of English Mezzotint Portraits from Circa 1750 to Circa 1830.
18 pages of Introduction, and Notes, chiefly on the Technique of Mezzotint Engraving.
Pp. 56 (including above). $8\frac{1}{2}$ in. by $10\frac{3}{4}$ in.

There was also published an illustrated édition de luxe, with the same number of printed pages as the small catalogue, but $12\frac{1}{4}$ in. by $16\frac{1}{4}$ in. in size and with 30 full-page reproductions of choice mezzotints.
The contributors to this exhibition were:
His Majesty the King.
Lord Cheylesmore.
J. Pierpont Morgan, Esq.
H. S. Theobald, Esq., K.C.

## Caxton Club. (Chicago)

Catalogue of an Exhibition of Etchings designed to illustrate the work of the late Philip Gilbert Hamerton entitled "Etching and Etchers." Chicago. The Caxton Club. 1895.
16mo. Pp. 23. 200 copies were printed in the month of December 1895.

Catalogue of an Exhibition of Japanese Color Prints in connection with a paper by Frederick W. Gookin March 18, 1897. Chicago. The Caxton Club, 1897.
16mo. Pp. 11. 200 copies were printed in the month of March 1897.

An Exhibition of Book Plates by the Caxton Club (in the Art Institute) February vii to xxvi. 1898.
16mo. Pp. 26. 300 copies were printed in the month of February 1898.

Catalogue of an Exhibition of the Etchings and Lithographs of James McNeill Whistler exhibited by the Caxton Club in the building of the Art Institute Chicago, January 31 to February 22, 1900.
16mo. Pp. 49. 500 copies were printed in the month of February 1900.

Catalogue of an Exhibition of Master-Pieces of Line Engraving Illustrating the art from the fifteenth to the nineteenth century inclusive. Chicago. The Caxton Club. 1902.
16mo. Pp. 14. 500 copies were printed in the month of November 1902.

A Descriptive Catalogue | of the Etchings | and Drypoints | of | James Abbott McNeill Whistler | by | Howard Mansfield | Chicago | The Caxton Club | 1909.

Pp. lxvii, 267. $7\frac{3}{4}$ in. by 10 in.

Portrait of Whistler in photogravure. No other illustrations. 300 copies on French paper and 3 on Imperial Japan.

### Century Association, The. (New York)

Asher B. Durand | A Memorial Address | by | Daniel Huntington | President of the Century Association | New York | Printed for the Century | 1887.

Pp. 46. $6\frac{1}{4}$ in. by $9\frac{3}{4}$ in.

Etched portrait of Durand by James D. Smillie after a painting by Daniel Huntington, 1857.

Some works | by | James D. Smillie, N.A. | Member of the American Water Color Society | the New York Etching Club | Fellow of the Society of Painter Etchers of London | 1833-1909 | Drawings | Water Colors | oil paintings | etchings | The Century Association | New York | February twenty-sixth to March fourth | one thousand nine hundred and ten.

Pp. 14. 6 in. by $8\frac{1}{8}$ in.

Portrait of Smillie, after an etching, by himself, and a prefatory note by G. H. S. [George H. Smillie].

### Club of Odd Volumes

1911. An Exhibition of | Prints: Maps: Broadsides: | Newspapers: Autographs | Appertaining to Boston | in Revolutionary Times | At the Club of Odd Volumes | 50 Mt. Vernon Street, Boston | From March 6 to March 11 | MDCCCCXI.

Pp. unnumbered. $4\frac{1}{4}$ in. by $7\frac{1}{8}$ in. 66 items.

### Colonial Order of the Acorn. (New York)

Views | of | Early New York | with illustrative sketches | prepared for the | New York Chapter of the | Colonial order of | The Acorn | [Emblem] | New York | Privately Printed | 1904.

Pp. 142. $6\frac{1}{4}$ in. by $9\frac{1}{4}$ in. 213 copies. Illustrated.

### Dürer Society, The. (London)

Portfolios of reproductions of Prints, Drawings and Paintings by Dürer and other masters of the period, 15 in. by 22 in., with introductory notes containing illustrations, the sheets of notes being the same size as the sheets containing the reproductions. There is a title-page for each series.

*First Series*, 1898.

Introductory notes by Campbell Dodgson, and 22 reproductions. In this and the other series there is as a rule one reproduction on each sheet, but in some cases there are several on a sheet, and sometimes the several reproductions are under one number.

*Second Series*, 1899.

Introductory notes by Campbell Dodgson, and 23 reproductions.

*Third Series*, 1900.

Introductory notes by Campbell Dodgson, and 31 reproductions.

*Fourth Series*, 1901.

Introductory notes by Campbell Dodgson and 31 reproductions.

*Fifth Series*, 1902.

Introductory notes by Campbell Dodgson, and 31 reproductions.

*Sixth Series*, 1903.

Introductory notes by Campbell Dodgson, and 27 reproductions.

*Seventh Series*, 1904.

Introductory notes by Campbell Dodgson, and 31 reproductions.

*Eighth Series*, 1905.

Introductory notes by Campbell Dodgson, Gustav Pauli and S. Montagu Peartree, and 29 reproductions.

*Ninth Series*, 1906.

Introductory notes by Campbell Dodgson and S. Montagu Peartree, and 37 reproductions.

*Tenth Series*, 1908.

Introductory notes by Campbell Dodgson and S. Montagu Peartree, and 47 reproductions.

In addition to the foregoing ten portfolios, the following were issued as the eleventh and twelfth volumes respectively, completing the series.

Vol. XI. The Dürer Society | Index to the Plates and | Text of Portfolios I-X | 1898-1908 | by | Campbell Dodgson and S. Montagu Peartree | With Supplementary Notes | [vignette] | London | 32 George Street, Hanover Square, W. | MDCCCCXI.

Pp. 72. $7\frac{5}{8}$ in. by $11\frac{1}{4}$ in.

Part I. Index of Plates, pp. 5-33.

Part II. Index to Text, pp. 34-61.

Part III. Supplementary Notes, pp. 62-72.

Published in book form.

It will be noticed that this and the next volume are much smaller than the first ten.

Vol. XII. The Dürer Society | XII | Notes and Sketches by | Albrecht Dürer | Selected and Edited by | Campbell Dodgson | [vignette] | London | . . . | MDCCCCXI.

Pp. 26. 8 in. by 11 in. 24 plates.

Published in a portfolio.

## Grolier Club, The (of the City of New York)

Lists of Publications and Exhibition Catalogues relating to Prints and the Art and History of Engraving.

This list does not include any of the publications or catalogues of the club, excepting those which relate to prints. The Roman numbers at the head of certain publications and the figures at the beginning of certain catalogues are the numbers in the club list from 1884 to 1905 in the case of publications, and 1886 to 1905 in the case of catalogues, as shown in the Bibliography published for members in 1906. After 1905 the date of publication is given in place of the foregoing.

*Publications and Transactions.*

III

Transactions | of The | Grolier Club | from its Foundation | January, 1884 to | July 1885 | Part I | [Device of the Club] | New York | The Grolier Club | 64 Madison Avenue | MDCCCLXXXV.

Pp. 65. Demy 4to, leaf untrimmed, 7 in. by 9½ in.

Printed on laid paper, by Gilliss Brothers and Turnurr, in December 1885.

Cover of Lalanne charcoal paper on loose boards.

The edition consisted of 740 copies.

It contains one item relative to prints, as follows:

Exhibition of Etchings [four pages with partial list of etchings exhibited].

XIV

Effigies | of the most famous | English Writers | from | Chaucer to Johnson | [Device of the Club] | Exhibited at the Grolier Club | New York, December 1891.

Pp. 78. Medium 8vo, leaf untrimmed, 6 in. by 9 in. 2 portraits.

Printed on handmade paper at the De Vinne Press, in December 1891.

Cover of buff paper, with the title in red and black.

The portraits are artotype reproductions by Edward Bierstadt of the portrait of Ben Jonson engraved by Vaughan, and that of Thomas Killigrew, engraved by Faithorne.

The edition consisted of 200 copies.

This is a large-paper edition of the exhibition catalogue (8th-22nd December 1891), containing additions and corrections. It consists of an Introduction, 353 numbers, and an Index of Engravers.

XX

A Classified List of | Early American | Book-Plates | with a Brief Descrip- | tion of the Principal Styles | And a Note as to the Promi- | nent Engravers | by | Charles

Dexter Allen | [Device of the Club] | To accompany an Exhibition at | The Grolier Club, October 1894.

Pp. 88, including frontispiece. Medium broad 8vo, leaf untrimmed, $6\frac{1}{4}$ in. by 8 in. 22 plates.

Printed on Italian handmade paper, with the Club device as watermark, at the De Vinne Press in October 1894.

Gray paper cover, with title printed in red and black.

Twenty-two photo-engraved facsimiles of book-plates. The frontispiece is a copper-plate representation of the book-plate of the Grolier Club, engraved by E. D. French.

The edition consisted of 350 copies on paper, and 3 on vellum.

This is a large-paper edition of the catalogue of the exhibition, 5th-20th October, 1894.

XXI

Transactions | of | The Grolier Club | of the City of New York | From July Eighteen Hundred and | Eighty-Five to February | Eighteen Hundred and Ninety-Four—Part II | [Device of the Club] | New York | the Grolier Club | Twenty-Nine East Thirty-Second Street | MDCCCXCIV.

Pp. 156. Crown 4to, leaf untrimmed, 7 in. by $9\frac{1}{2}$ in. Illustrations.

Printed at the Gilliss Press on American handmade paper in September 1894.

Bound in flexible boards, with a cream-coloured paper. Title and device of the Club in gold on either side.

The illustrations consist of head- and tail-pieces, views of the club-house made from pen drawings by W. W. Bosworth after photographs, and the front elevation of the club-house made from the architect's drawing.

The edition consisted of 750 copies.

This contains addresses, reports, and contributions from Professor Andrew F. West, Messrs. Russell Sturgis, William C. Prime, Frederick Keppel, and Professor William J. Knapp, with an appendix giving names of members and officers, and the Certificate of Incorporation.

It contains the following items relating to prints:

The Liber Studiorum. By Russell Sturgis.

Personal Sketches of some Famous Etchers. By Frederick Keppel.

XXIII

Catalogue | of the | Engraved | Work of | Asher B. | Durand | [Device of the Club] | Exhibited at the Grolier Club | April, MDCCC-XCV.

Pp. [1] 1, 103. Medium 8vo, leaf untrimmed, 6 in. by 9 in. Portrait, plate.

Printed on Van Gelder paper at the Gilliss Press in May 1895.

Cover of buff tinted paper, with title in red and black.

The portrait is of Durand, a photogravure after the plate by his pupil, Michele Pekenino, being No. 1 of the Catalogue. The plate represents an engraved ticket, No. 168 of the Catalogue, with altered lettering.

The edition consisted of 350 copies on paper.

This is a large-paper edition of the exhibition catalogue, 26th April to 18th May 1895. The biographical introduction is by Mr. C. H. Hart. 237 Durand plates are described.

XXVII

Catalogue of | an Exhibition | Illustrative | of a Centenary of Ar- | tistic Lithography | 1796-1896 | With 244 Examples by 160 Different Artists. Il- | lustrated With 20 Photo-Engravings, From the | Originals by Bonington, Cassatt, Chauvel, | Daumier, Decamps, Engelmann, Fantin- | Latour, Gavarni, Hanfstaengl, Homer, | Jacque, Jacob, Millet, Newsam, Otis, Prout, | Raffet, Vernet, and Wagenbauer | [Device of the Club] | at the Grolier Club | Twenty-Nine East Thirty-Second Street, New York | March M. D. CCC. XCVI.

Pp. [1] 1, 83. Medium broad 8vo., leaf untrimmed, 6¼ in. by 9 in. Frontispiece (portrait), plates.

Printed at the De Vinne Press, on Italian hand-made paper, with the Club device as watermark, in March 1906.

Holland gray paper cover, printed in red and black.

The frontispiece is a reproduction of the portrait of Senefelder, by N. H. Jacob, printed by G. Engelmann, 1819.

The edition consisted of 400 copies on paper, and three on vellum.

Introduction by Louis Prang; "An attempt at a Bibliography," 244 numbers; and an index of artists. In addition to the material of the regular exhibition catalogue (6th to 28th March), this edition contains the illustrations, a more extensive bibliography, and several additional numbers (199-244).

XXVIII

The | Charles Whittinghams | Printers | by | Arthur Warren | [Device of the Club] | New York | The Grolier Club of New York | MDCCCLXXXXVI.

Pp. [4] 11, vi, [7]-344, including frontispiece, portraits, plates, and facsimiles. Royal 8vo, leaf untrimmed, 6⅞ in. by 9⅝ in. 2 folded facsimiles.

Printed on specially prepared French hand-made paper, at the De Vinne Press, in September 1896.

Half bound in dark green morocco, with light green paper sides. Whittingham device on covers.

Contains many original portraits and illustrations: photogravures of Whittingham the Uncle, Whittingham the Nephew, William Pickering, George Bell, and Charlotte Whittingham Stevens —woodcuts of Mary Byfield, the engraver, and of many views of the Chiswick Press and its surroundings. It is further enriched by a very large number of pictorial illustrations, headbands, tail-pieces, borders, initials, devices, and decorations made for the Whittinghams, and which have heretofore appeared only in the books of the Chiswick Press.

The edition consisted of 385 copies on paper, and 3 on vellum.

An index (pp. [345]-353) was issued separately.

XXIX

A Chronological Catalogue | of the | Engravings, Dry-Points | and Etchings | of | Albert Durer | As Exhibited at the Grolier Club | Compiled by | S. R. Koehler | [Device of the Club] | The Grolier Club of New York | MDCCC XCVII.

Pp. [5] 11, lxi, [1] 1, 103. Medium 4to, leaf untrimmed, 9 in. by 12 in. Plates.

Printed on Van Gelder hand-made paper at the De Vinne Press in February 1897.

Bound in green ribbed cloth, with Durer's device in gold on the sides.

There are five photogravures and one artotype of some of the rarest of Durer's work and one page of illustration in the text.

The edition consisted of 400 copies.

Besides the introduction by Dr. Koehler, and 112 numbers with annotations, there are biographical and supplementary illustrations, a finding list for the Catalogues of Bartsch and Passavant, and a list of books and papers consulted.

No small catalogues of this exhibition (29th January to 13th March 1897) were issued.

XXXIII

Transactions | of | The Grolier Club | of the City of New York | from February Eighteen Hundred | and Ninety-four to July | Eighteen Hundred | and Ninety-nine | Part III | [Device of the Club] | New York | The Grolier Club | Twenty-nine East Thirty-second Street | MDCCCXCIX.

Pp. 227, [1], [1] 1, including portraits and plates, head- and tail-pieces. Crown 4to, leaf untrimmed, 7 in. by 9¾ in.

Printed on American hand-made paper, at the Gilliss Press: the printing was begun in December 1899.

Bound in flexible boards, cream-coloured wrapper, gilt back and side title.

The volume contains photogravures on copper of the Club House, the "Tapperij" and the Library, reproductions in colour of Japanese prints, portraits of the President and ex-Presidents of the Club, etched by Thomas Johnson, and a facsimile of a manuscript etched by Sir Francis Seymour Haden. Many of the head- and tail-pieces were prepared especially for this publication.

The edition consisted of 470 copies.

The volume contains an introduction, reviewing the work of the club, reports of the committees, the Ladies' Day and other addresses delivered before the Club from 1894-1899, lists of publications, exhibitions, and prints belonging to the Club, and a complete membership roll.

It contains the following items relating to prints:

Japanese Prints. By Howard Mansfield.

Early English Engraved Title-Pages and Frontispieces. By Clarence Cook.

Colour Lithography. By Louis Prang.

Sir Seymour Haden, Painter-Etcher. By Frederick Keppel.

XXXV

Catalogue | of an | Exhibition of | First and Other Editions | of the | Works of | John Dryden | (1631-1700) | Together With a Few Engraved Portraits | and Two Oil Paintings—Commemorative of | The Two Hundredth Anniversary of His Death | [Device of the Club] | New York | The Grolier Club | 1900.

Pp. [1] 1, 101. Medium 8vo, leaf untrimmed, 6 in. by 9 in. Frontispiece (portrait).

Printed on Van Gelder hand-made paper at the De Vinne Press in March 1900.

Bound in gray paper, boards, with title stamped in gold on the sides.

The frontispiece is a photogravure portrait of Dryden, after Kneller, prepared especially for this edition. The edition consisted of 200 copies.

This is a large-paper edition of the catalogue of the exhibition, 8th to 24th March 1900, with twenty additional numbers.

XXXVI

Catalogue of | Etchings and | Dry Points by | Rembrandt | Selected for | Exhibition at the Grolier Club | of the City of New York | April—May, 1900 | [Device of the Club] | New York | Published by The Grolier Club | MCM.

Pp. 49. Broad 8vo, leaf untrimmed, 6½ in. by 9 in. Frontispiece (portrait).

Printed on Van Gelder hand-made paper at the De Vinne Press in April 1900.

Bound in maroon cloth, with title and device of the club stamped in gold on the side.

The frontispiece is a photogravure of an etched portrait of Rembrandt.

The edition consisted of 310 copies, 25 of which were reserved for copyright, presentation, etc.

The Rembrandt exhibition, for which no small catalogue was issued, took place from 21st April to 19th May 1900. The present catalogue consists of 187 numbers with annotations, and a prefatory note containing a list of authorities to be consulted with reference to the life of Rembrandt, as well as his etched work. The states of the prints are given according to the Dutuit catalogue, and there are references to the catalogues of Dutuit, Bartsch, Blanc, Wilson, and Middleton.

XXXVII

Title-Pages | as Seen by a Printer | With Numerous | Illustrations in Facsimile | and Some Observations on the Early | and Recent Printing of Books | by | Theodore Low De Vinne | [Device of the Club] | The Grolier Club | of the City of New York | MCMI.

Pp. xix, [1], 370, including facsimiles. Broad 8vo, leaf untrimmed, 6½ in. by 9½ in.

Printed from Renner type, on Italian hand-made paper from the Fabriano Mill, at the De Vinne Press in February 1901.

Bound in half red morocco, with sides of gray paper, bearing the device of the Club.

There are about three hundred facsimiles of colophons and title-pages, some of

them printed in colours, many being reproduced for the first time. These were carefully selected to show different fashions in typography.

The edition consisted of 325 copies, fourteen of which were reserved for copyright, presentation, and for the Club Library. The Club reserved the right to print three additional copies on vellum, or on Japan paper.

XXXVIII

Catalogue | of an Exhibition of | Selected Works | of | The Poets Laureate | of England | [Device of the Club] | New York | The Grolier Club | MCMI.

Pp. xix, 81. Medium 8vo, leaf untrimmed, 6 in. by 9 in. Frontispiece (portrait).

Printed on Van Gelder hand-made paper at the De Vinne Press in March 1901.

Bound in gray paper boards, with title stamped in gold on the sides.

The frontispiece is a mezzotint portrait of Ben Jonson, especially engraved for this edition by S. Arlent-Edwards, after the original portrait in oil by Honthorst.

The edition consisted of 300 copies.

This is a large-paper edition of the catalogue of the exhibition, 25th January to 16th February 1901. It is thoroughly revised and corrected, and is uniform in size and appearance with the large-paper edition of the Dryden Catalogue.

XLII

Catalogue | of | the Engraved Portraits | of | Washington | by | Charles Henry Hart | [Device of the Club, in colours] | The Grolier Club | of the City of New York | MCMIV.

Pp. xxv, 406. Medium 4to, leaf 9 in. by 12 in. Frontispiece, 19 plates.

Printed at the De Vinne Press in 1903, on American hand-made paper, watermarked with the initials of the Club.

Bound in blue paper over boards, with vellum back and tips; device of the Club in gold on the sides.

The frontispiece was engraved in mezzotint for this work by S. Arlent-Edwards, from a portrait of Washington not previously engraved. The remaining nineteen portraits are photogravures from rare prints.

The edition consisted of 425 copies, three of which were accompanied by portfolios containing separate impressions on India paper of the photogravures, and an impression of the mezzotint frontispiece in colours. Fourteen copies were reserved for copyright and presentation, and the Club Library.

This contains a "Proem," 880 numbers, annotated, a check list giving corresponding Baker numbers, and numerous indexes.

XLIV

The | Boston Port Bill | as Pictured by a | contemporary | London | Cartoonist | by | R. T. H. Halsey | [vignette in colours] | New York | the Grolier Club | MCMIV.

Pp. xxix [1], 333 [1], including frontispiece-portrait and ten plates. Large 8vo, leaf untrimmed, 6½ in. by 10¼ in. Head- and tail-pieces, initial letters. Printed on

American hand-made paper, watermarked with the device of the Club, at the Gilliss Press in 1904. Bound in full calf, stamped in gold with a design used by Colonial bookbinders.

The frontispiece is a portrait of King George III, engraved in mezzotint by Mr. S. Arlent-Edwards, the plates are photogravures, one of them printed in colours. The portrait vignette, on the title-page (Lord North) is engraved in mezzotint by Mr. S. Arlent-Edwards, from a Wedgwood medallion modelled by Flaxman, and the twenty-one appropriate head- and tail-pieces and initial letters were engraved on copper by Mr. Francis S. King.

The edition consisted of 325 copies on paper and three on vellum. Twelve copies were reserved for copyright purposes, presentation, and for the Club Library.

1907

American | Engravers | upon Copper and Steel | by | David M^cNeely Stauffer | Part I | Biographical Sketches | Illustrated | [Device of the Club] | The Grolier Club of the | City of New York | 1907 | = Part II | Check-list of the works of the | earlier engravers | =

2 vols. Full 8vo, leaf untrimmed, 6¼ in. by 9½ in. Printed at the De Vinne Press on imported paper especially made for the work. Bound with buckram backs and dark green paper sides; leather labels stamped with gold.

There are forty-three plates in the first volume, arranged chronologically, and selected to show the evolution of the art of engraving in America.

350 copies.

Vol. I, pp. xxxi, 391.

Vol. II, pp. x, 566.

1910

The Etched Work of | WHISTLER | Illustrated by reproductions in Collotype | of the different states of the plates | Compiled, arranged and Described by | Edward G. Kennedy | with an introduction by | Royal Cortissoz | [Device of the Club] | The Grolier Club | of the City of New York | 1910.

Pp. xxxvii, 165. Leaf untrimmed, 9 in. by 12 in.

The edition consisted of 402 copies printed on Old Stratford paper, and two copies on Italian hand-made paper at the De Vinne Press in 1910.

Bound in "Whistler" boards with linen back, with device of Club on side.

Accompanied by three portfolios containing over 1,000 collotype reproductions mounted on cards (12 in. by 15 in.), which are intended to be bound.

1910

Notable | Printers of Italy during the | Fifteenth Century | Illustrated with | facsimiles from early editions | and with | remarks on early and recent printing | by | Theodore Low De Vinne | [Device of the Club] | The Grolier Club | of the City of New York | 1910.

Pp. 210. Leaf untrimmed, 9½ in. by 12½ in.

The edition consisted of 400 copies printed in the summer of the year 1909. 300 copies on plain and 3 on Japan paper were for the club, and 97 were reserved for the author. Printed at the De Vinne Press.

Bound in "Whistler" boards, with linen back, with title and club device on side.

1911

A Catalogue | of the First Editions of the works of | Alexander Pope | (1688-1744) | Together with a collection | of the Engraved Portraits | of the poet and of | his friends | [Device of the Club] | New York | The Grolier Club | 1911.

Pp. vii-85. Leaf untrimmed, 6 in. by 9 in. 135 prints are catalogued in addition to the books.

The edition consists of 200 copies on Van Gelder Zonen paper, bound in paper boards stamped in gold.

Illustrated with four photogravure portraits of Pope especially prepared for this edition, from mezzotints Nos. 1, 122, 123, and 124 of the catalogue. The volume also contains a reproduction in artotype of Pope's manuscript "Alterations to the Pastorals," consisting of queries sent by Pope to William Walsh, with Walsh's answers written below the questions.

Printed at the De Vinne Press.

This is the large-paper edition—an ordinary edition was also issued.

## EXHIBITION CATALOGUES

4. Turner's Liber Studiorum, January 1888.

Catalogue of an | Exhibition of the | Liber Studiorum | of J. M. W. Turner, | at the Rooms of The | Grolier Club at | No. 64 Madison Avenue, | New York, January [20 to 28], 1888.

Pp. 40. 16mo. No title-page (cover title).

Introductory note, and 100 numbers.

6. Etchings of Alphonse Legros, January 1889.

Catalogue of an | Exhibition of Etchings | of Alphonse Legros, | at the Rooms of the | Grolier Club at | No. 64 Madison Avenue, | New York, January [18-26], 1889.

Pp. 16. 16mo. No title-page (cover title).

78 numbers, with references to Poulet-Malassis and Thibaudeau.

7. Japanese Prints and Illustrated Books, April 1889.

Catalogue of an Exhi- | bition of Japanese | Colored Prints and | Illustrated Books at | the Rooms of The Grolier Club, at | No. 64 Madison Avenue, N.Y. | April [5-13], 1889.

Pp. 44. 16mo.

Introductory note, and 200 numbers. Cover with Japanese design.

8. Origin and Rise of Wood Engraving, January-February 1890.

Books and Prints | Illustrating the | Origin and Rise | of Wood Engraving | [Device of the Club] | Exhibition at the Grolier Club House, | January 17 to February 1, 1890.

Pp. 8. 16mo.

9. Modern Wood Engraving, February-March 1890.

Modern Wood | Engraving | Works of the | Society of American | Wood Engravers | [Device of the Club] | Exhibition at The Grolier Club House, | February 20 to March 1, 1890.

Pp. 16. 16mo. No title-page (cover title, printed in red and black).

572 numbers, with a list of awards at the Paris Exposition, 1889.

13. The Fan of All Ages: April-May 1891.

The Fan | of all Ages | A Brief History of its Evolution. | To Accompany an Exhibition of Fans, | Mostly French, of the XVIIIth Century | Illustrating the Decorative Art of that | Period as Applied to Fans | [Device of the Club] | Exhibited at The Grolier Club | 29 East 32d Street, New York, | from April 21, to May 5, 1891.

Pp. 21, [1]. 16mo.

A monograph. Illustrated.

14. Engraved Portraits, December 1891.

Catalogue of an Exhibition of | Engraved Portraits, being the | Effigies of the Most Famous | English Writers from Chaucer | to Johnson. | [Device of the Club] | Exhibited at The Grolier Club, | 29 East 32d Street, New York, | December 8 to 22, 1891.

Pp. 69. 16mo.

Introduction, and 353 numbers, arranged alphabetically under the subject.

Reissued as No. 14 of the Club publications.

15. Etchings by Ph. Zilcken, April 1892.

[Device of the Club] Catalogue of Etchings | by | Ph. Zilcken | of The Hague Holland | Exhibited at | The Grolier Club, New York | April [8 to 20], 1892.

Pp. 19. 16mo.

Introductory note, and 217 numbers.

16. Line Engravings, December 1892.

Grolier Club | 29 East 32d Street | Catalogue | of an Exhibition of | Line Engravings | Designed to Illustrate | the History of the Art During | the Past Four Centuries | The Exhibition Will Be Open Daily Between Ten | a.m. and Six p.m., From the Second of December | Till the Twentieth of December, Inclusive | [Small Device of the Club] | New York | 1892.

Pp. 28. 16mo.

Introduction, and 118 numbers, with short biographical sketches of engravers.

17. Portraits Engraved by William Faithorne, February-March 1893.

Grolier Club | 29 East 32d Street | Catalogue | of an Exhibition of | Portraits |

Engraved by | William Faithorne | The Exhibition Will be Open Daily between Ten | a.m. and Six p.m., From the Sixteenth of | February till the Fourth of March, inclusive | [Small Device of the Club] | New York | 1893.

Pp. 38. 16mo.

Introductory note, and 155 numbers, arranged according to Fagan's catalogue.

24. Early American Book-Plates, October 1894.

A Classified List of | Early American | Book-Plates | with a Brief Descrip- | tion of the Principal Styles | and a Note as to the Promi- | nent Engravers | by | Charles Dexter Allen | [Device of the Club] | to Accompany an Exhibition at | The Grolier Club, October, | 5 to 20 | 1894.

Pp. 38. 16mo. Frontispiece, plates.

Preface, short biographical sketches of engravers, and lists of plates in fifteen classes, unnumbered.

Reissued as No. 20 of the Club publications.

26. Engraved Portraits of Women Writers, March 1895.

Catalogue | of an Exhibition of | Engraved Portraits of | Women Writers from | Sappho to George Eliot | [Device of the Club] | At The Grolier Club, Twenty-nine | East Thirty-second Street, New | York, March the Seventh to March | the Twenty-third, MDCCCXCV.

Pp. 24. 16mo.

367 numbers, tabulated to show name, dates, kind of writing, painter, and engraver.

27. Engraved Work of Asher B. Durand, April-May 1895.

Catalogue | of the | Engraved | Work of | Asher B. | Durand [Device of the Club] Exhibited at The Grolier Club | April [26 to May 18], MDCCCXCV.

Pp. 103. 16mo.

Biographical introduction by Mr. C. H. Hart, and 237 numbers.

Reissued as No. 23 of the Club publications.

28. Engraved Portraits of French Authors, December 1895.

Catalogue | of an Exhibition of | Engraved Portraits | of French Authors | to the Close of the | Eighteenth Century | [Device of the Club] | at The Grolier Club, Twenty- | Nine East Thirty-second Street, | New York, December the Fifth to | December the Twenty-eighth, | MDCCCXCV.

Pp. 16. 16mo.

249 entries, tabulated, showing name, dates, painter, and engraver.

29. A Centenary of Artistic Lithography, March 1896.

Catalogue of | an Exhibition | Illustrative | of a Centenary of Ar- | tistic Lithography | 1796-1896 | [Device of the Club] | at The Grolier Club | Twenty-nine East Thirty-second Street, New York | March the Sixth to March the Twenty-eighth | MDCCCXCVI.

Pp. 73. 16mo.

Introduction by Mr. Louis Prang, "An attempt at a Bibliography," 198 numbers, annotated, and "Index of Artists represented."

Reissued as No 27 of the Club publications.

30. Japanese Prints, April-May 1896.

Catalogue of | an Exhibition of | Japanese Prints | [Device of the Club] | at The Grolier Club | Twenty-nine East Thirty-second St., N.Y. | April [11 to May 2] 1896.

Pp. 23. 16mo.

Introductory note by Mr. Heromich Shugio, and 182 numbers.

31. The Works of Tennyson, November 1897.

A Chronological List | of the Works of | Alfred Lord Tennyson | with Some Few Items of | Tennysoniana and a | Series of Portraits of | the Poet Laureate. | [Device of the Club] | Exhibited at | The Grolier Club | November 5-20, 1897.

Pp. 24. 16mo.

Introductory note and 104 numbers, annotated.

32. Plans and Views of New York City, December 1897.

A Catalogue of | Plans and Views of | New York City | from 1651 to 1860 | [Device of the Club] | Exhibited at | The Grolier Club | Twenty-nine East Thirty-second Street, N.Y. | from December 10 to December 25 | MDCCCXCVII.

Pp. 38. 16mo.

Introduction, and 142 numbers, annotated.

33. Etchings and Drawings by Charles Méryon, January-February 1898.

A Catalogue of | Etchings and Drawings | by | Charles Méryon | [Device of the Club] | Exhibited at | The Grolier Club | 29 East 32$^{d}$ Street, New York | From January 28 to February 19 | M.D.CCC.XCVIII.

Pp. 54. 16mo. Frontispiece (Méryon's Grave at Charenton), plate.

Biographical sketch, bibliography, passage from A. Bouvenne's "Notes et Souvenirs sur Charles Méryon" (1883), and 124 numbers, annotated.

34. Engraved Titles and Frontispieces, April 1898.

A Catalogue of | a Selection of | Engraved | Titles and Frontispieces | Published in England During | the Sixteenth and Seventeenth Centuries | [Device of the Club] | On View at | The Grolier Club | Twenty-Nine East Thirty-second St. New York | April 8th to 23rd, 1898.

Pp. vii, 42. 16mo.

Introduction and 271 numbers, annotated.

35. English Literary Portraits, November 1898.

Exhibition of | English Literary | Portraits | [Device of the Club] | Grolier Club | 29 East Thirty-second Street | Nov. 4-19, 1898.

Pp. 28. 16mo.

Introduction, 161 + [2] numbers.

37. Sketch of the Life of Saint-Mémin, March 1899.

Sketch of the Life of | Charles Balthazar | Julien Fevret de Saint- | Mémin | [Device of the Club] | Issued to Accompany an Exhibition of | his Engraved Portraits at the Grolier | Club, March 9-25, 1899.

Pp. 10. 16mo.

By Mr. Frank Weitenkampf.

38. Portraits of Lincoln, April 1899.

Catalogue | of a | Collection of Engraved | and Other Portraits of | Lincoln | Exhibited at | The Grolier Club | New York | Twenty-nine East Thirty-second Street | Saturday, April 8th, to Saturday, April 22d | 1899.

Pp. 66. 16mo.

Introduction by Mr. Charles Henry Hart, and 159 numbers.

40. Engraved Portraits of Washington, December 1899-January 1900.

Exhibition of | Engraved Portraits | of Washington | Commemorative of the | Centenary of his Death | [Device of the Club] | On View at | The Grolier Club | Twenty-Nine East Thirty-second St., New York | Dec. 14th, 1899 to Jan. 6th, 1900.

Pp. vii, [1], 51. 16mo.

Introduction and 277 numbers.

41. Works of Geoffrey Chaucer, January-February 1900.

An Exhibition of | Original and Other | Editions, Portraits | and Prints, Commemora- | tive of the Five Hundredth | Anniversary of the Death | of Geoffrey Chaucer, the | Father of English Poetry | [Device of the Club] | the Grolier Club, Twenty-Nine | East Thirty-Second Street, January | 25th to February 10th MDCCCC.

Pp. 45. 16mo.

Introduction and 86 numbers, annotated.

42. Works of John Dryden, March 1900.

Exhibition of First and | Other Editions of the | Works of John Dryden | (1631-1700), Together with a | Few Engraved Portraits and | Two Oil Paintings—Commem- | orative of the Two Hundredth | Anniversary of his Death | [Device of the Club] | Exhibited at | The Grolier Club | Twenty-nine East Thirty-second Street, New-York | March 8th to 24th, 1900.

Pp. 88. 16mo.

Introduction and 146 numbers, annotated.

Re-issued as No. 35 of the Club publications.

43. Engravings by Ferdinand Gaillard, November 1900.

[Device of the Club] Catalogue of | Engravings by | Ferdinand Gaillard | Exhibited at the Grolier Club | 29 East Thirty-second Street | From Friday, November 9, to | Saturday, November 24, MCM.

Pp. 17. 16mo.

Extracts from Henri Beraldi's "Les Graveurs du XIXe Siècle," and 102 numbers: numbers 1-90, with the exception of No. 7, which was not procurable, correspond to those in Beraldi.

44. Works of the Poets Laureate, January-February 1901.

An Exhibition of | Selected Works of | The Poets Laureate | of England | [Device of the Club] | Exhibited at | The Grolier Club | From January 25 to | February 16, 1901.

Pp. xv, 80. 16mo.

Introduction, chronological table of the Laureates, and 107 numbers, annotated. Nos. 85-87 are "Authorities on the Poets Laureate," and Nos. 88-107 are portraits.

Re-issued as No. 38 of the Club publications.

45. Engravings by Women, April 1901.

[Device of the Club] Catalogue of a | Collection of En- | gravings, Etchings | and Lithographs | by Women | Exhibited at | The Grolier Club | 29 East Thirty-second Street | April 12 to 27, 1901.

Pp. viii, 118. 16mo.

Introduction by Mr. Frank Weitenkampf, and 510 numbers, with short biographical sketches of the artists.

47. Etchings by Sir Francis Seymour Haden, April-May 1902.

A Catalogue | of Etchings, Dry-Points | and Mezzotints by Sir | Francis Seymour Haden | F. R. C. S., P. R. E. | [Device of the Club] | Exhibited at | The Grolier Club | 29 East 32d Street | From April 17 to May 10, 1902.

Pp. xi, 113. 16mo.

Introduction, list of portraits, 213 numbers, with references to the descriptive catalogues of Drake and Kochler, and an Index.

51. Etchings and Dry-Points by Whistler, April-May 1904.

Exhibited at The Grolier Club, 29 East | Thirty-second Street, From April 15th | until May 7th, Nineteen Hundred and Four | Catalogue | of | Etchings and | Dry-Points | by | James McNeill Whistler [Device of the Club].

Pp. 88. 16mo.

Biographical sketch, 396 numbers, with references to Wedmore's Catalogue, "Omissions and errata," and index.

52. Works of Nathaniel Hawthorne, December 1904.

First Editions | of | the Works of | Nathaniel Hawthorne | Together With Some | Manuscripts, Letters | and Portraits | Exhibited at the Grolier Club | From December 8 to December 24, | 1904 | [Device of the Club] | New York | The Grolier Club | 1904.

Pp. vii, 69. 16mo.

Preface and 66 numbers, annotated.

53. Works of William Blake, January-February 1905.

Catalogue of | Books, Engravings | Water-Colors & Sketches | by William Blake | [Device of the Club] | Exhibited at The Grolier Club | From January 26 to February 25 | MCMV.

Pp. xvii, [1] 1, 147. 16mo.

Table of contents, introductory note, table, 148 numbers, annotated, and "List of Works on Blake."

54. Eighteenth-Century French Engravings, April-May 1905.

[Device of the Club] Catalogue of an Exhibition | of French Engravings of | the Eighteenth Century | In Black and White and in Colors | Exhibited at the Grolier Club | 29 East Thirty-second Street | From Saturday, April 29, to | Saturday, May 20, Mdccccv.

Pp. 17. 16mo.

112 numbers.

1906. Catalogue | of an | Exhibition Commemorating | the | Two Hundreth Anniversary | of the birth of | Benjamin Franklin | [Device of the Club] | at the Grolier Club | Of the City of New York | January, 1906.

Pp. 100. 16mo.

Introduction and 458 items and descriptions.

1907. Catalogue | of | Engraved Portraits | of Actors | of | Olden Time | January 24 to | February 14, | MCMVII | [Device of the Club] | The Grolier Club | of the City of New York.

Pp. vi, 46. 16mo.

Introduction and 90 items with notes.

1907. Catalogue | of | Lithographs by | J. McN. Whistler | [Device of the Club] | Exhibited at | The Grolier Club | April 4th to April 27th | 1907.

Pp. vi, 15. 16mo.

Introduction and 160 items. (No notes or descriptions.)

1908. Early American Engraving upon Copper.

Catalogue of | an Exhibition of Early | American Engraving | upon Copper | 1727-1850 | with 296 examples | by 147 different Engravers | [Device of the Club] | at the Grolier Club | 29, East Thirty-Second Street, New York | January 24 to February 15, 1908.

Pp. viii, 100. 16mo.

Frontispiece portrait, introduction, and 343 numbers with notes.

1908. A Catalogue | of | Etchings and Dry-Points | by D. Y. Cameron | [Device of the Club] | Exhibited at | the Grolier Club | 29 East 32$^{d}$ Street | from April 24$^{th}$ to May 16$^{th}$, 1908.

Pp. viii, 46. 16mo.

Introduction and 218 numbers with notes.

1908. Catalogue of Etchings | by Joseph Pennell | exhibited at | The Grolier Club | 29 East 32d Street | [Device of the Club] | November 6th to 21st | 1908.

Pp. 23. 16mo.

Introduction and 157 numbers with notes.

1908-9. Catalogue of an Exhibition commemorative of the Ter- | centenary of the birth of John Milton | 1608-1908 | including original editions | of his poetical and prose | works, together with | Three hundred and | twenty-seven en- | graved portraits | [Device of the Club] | Held at the | Grolier Club | 29 East thirty-second Street | December 3, 1908 to January 9, 1909.

Pp. vi, 116. 16mo.

Introduction and 449 items with notes.

1909. Edwin Davis French | 1851-1906 | A Catalogue of an Exhibition of his | Engraved Work, together with | original designs by him | [Device of the Club] | Held at | The Grolier Club | 29 East 32d Street | New York | April the 16th to May the 8th | 1909.

Pp. vii, 48. 16mo.

Introduction and 340 items with notes.

1909. Catalogue of | an Exhibition | commemorative of the | Bicentenary of the birth of | Samuel Johnson | (1709-1909) | [Device of the Club] | consisting of | original editions of his published | works, special presentation | copies, and several of his | original manuscripts; | Together with a large number of Engraved Portraits | after the pictures by Sir Joshua Reynolds, James | Barry, John Opie, Francesco Bartolozzi, and others | Held at The Grolier Club, New York, | From November 11 until December 11 | 1909.

Pp. viii, 106. 16mo. Frontispiece.

Foreword, and 241 items with notes.

1911. An Exhibition | of the first Editions of the works of | Alexander Pope | (1688-1744) | Together with a Collection | of the engraved portraits | of the poet and of | his friends | [Device of the Club] | The Grolier Club | January 26 to March 4, 1911.

Pp. vii, 80. 16mo. [Pp. 81-85 were subsequently issued.]

Foreword, Biographical Note, and 121 items with notes.

[Large paper edition issued in March 1911 as a club publication.]

1911. A Catalogue of an | Exhibition of Angling | Books, together with a | number of Manuscripts | Angling Book-plates | Prints, | Medals, etc. | From the Collection of a Member | of The Grolier Club | [Device of the Club] | New York | The Grolier Club | December 7, 1911 to | January 6, 1912.

Pp. viii, 59. 16mo.

Foreword and 191 items.

Items 142 to 162 inclusive are book-plates and prints.

*Catalogues of Exhibitions which have been issued as Club publications.*

14. Engraved Portraits of English Writers, December, 1891. [December 1891.]

20. Early American Bookplates, October, 1894. [October 1894.]

23. Engraved Work of Asher B. Durand, April-May 1895. [May 1895.]

27. A Centenary of Artistic Lithography, March, 1896. [March 1896.]

29. Engravings, Dry-Points and Etchings by Albert Durer, February, 1897. [February 1897.]

35. Works of John Dryden, March, 1900. [March 1900.]

36. Etchings and Dry-Points by Rembrandt, April-May, 1900. [April 1900.]

38. Works of the Poets Laureate, January-February, 1901. [March 1901.]

1911. First Editions of the Works of Alexander Pope, January-March 1911. [March 1911.]

Note I.—The bracketed date is the publication date.

Note II.—No small catalogues were issued in the case of Nos. 29 and 36.

### Holbein Society, The. (Manchester)

This society has published a number of facsimile reprints of scarce books, which relate to, or are specimens of, early illustration. All the volumes are $6\frac{5}{8}$ in. by $8\frac{1}{2}$ in., unless otherwise noted, the reproductions of text and prints being made by a photo-lithographic process.

1869. Les Simulachres & Historiees | Faces de la Mort: | commonly called | "The Dance of Death" | Translated and edited by | Henry Green, M.A. | with a sketch of Holbein's life and works | and some explanatory notes.

It contains in an appendix a list of the various editions of Holbein's "Images and Aspects of Death."

Pp. xxx-292.

1869. Two title-pages as follows:

Holbein's | Icones Historiarvm Veteris | Testamenti. | A photo-lith fac-simile reprint from | the Lyons Edition of 1547 | Edited by | Henry Green, M.A.

Holbein's | Historical Figures of the | Old Testament | Edited by | Henry Green, M.A. | with an introduction | on Pictorial Art in Illustration of the Bible Histories | and Woltmann's Especial Remarks on | Holbein's Figures | also | Forty-eight illustrative photo-lith plates, | and some account of their sources.

The pages of the reproduced 1547 edition are unnumbered, followed by pp. viii-162 and pp. 1-4, list of subscribers 1870.

1870. The | Mirrovr of Maiestie: | or | the Badges of Honovr | Conceitedly Emblazoned | A Photo-Lith fac-simile reprint | From Mr. Corser's perfect copy | A.D. 1618 | Edited by | Henry Green, M.A. and James Croston.

Pp. xii-180.

The brief review of English Emblem-Books previous to A.D. 1618, and of The Mirror of Majesty itself, is particularly interesting.

1870. Andreae Alciati | Emblematum Fontes Quatuor: | namely | an account of | the Original Collection made at Milan 1522 | and | Photo-lith fac-similes of the Editions | Augsburg 1531, Paris 1534, and Venice 1546 | Edited by Henry Green, M.A. | with | A Sketch of Alciat's Life | and | Bibliographical Observations respecting the Early Reprints.

Pp. viii-38+1531 ed. with unnumbered pages+1534 ed. with 253 pages+1546 ed. with 47 pages+10 unnumbered pages.

The tables of mottoes and titles in the whole of Alciat's Emblems are particularly valuable, and show the sources whence they are taken and the editions where they are collected.

1871. Andreae Alciati | Emblematum Flumen abundans: | or Alciat's Emblems | in their full stream | being | a photo-lith fac-simile reprint | of | The Lyons Edition, by Bonhomme, 1551; | and Titles, &c., of Similar Editions, 1548-1551 | Edited by Henry Green, M.A. | with | an introduction and an Alphabetical List of all the | Latin Mottoes.

Pp. viii-24+226+34 unnumbered.

The frontispiece is a portrait.

1871. Grimaldi's | Funeral Oration | January 19, 1550 | for | Andrea Alciati: | In Photo-lith fac-simile | with | a translation into English | Edited by Henry Green, M.A.

Pp. viii-11+the unnumbered pages of the reproduction.

Portrait.

1872. The | Theatre of Women | Designed by Jobst Ammon | Edited by | Alfred Aspland.

Pp. xl+the reproduction, the pages of which are not numbered.

It contains a catalogue of Jobst Ammon's etchings and wood-engravings [51 items.]

1873. The | Four Evangelists | Arabic and Latin | with woodcuts | Designed by Antonio Tempesta | Edited by | Alfred Aspland, F.R.H.S.

Pp. iv-138.

It contains catalogue of the engraved works of Tempesta, notes to the catalogue, monograms indicating Tempesta's work, etc.

1875. Triumph | of the Emperor | Maximilian I | with woodcuts | Designed by Hans Burgmair | Edited by Alfred Aspland, F.R.Hist.S.

Pp. 177+1 page of Burgmair's, Schaufelein's, and Deinecker's Marks.

It contains:

Memoir of Burgmair.

The Engravers of the "Triumph."

Bartsch's Catalogue of Burgmair's works.

Passavant's Schools of Augsburg and Bavaria.

Passavant's additions to Bartsch.

Burgmair the Younger.

Description of the plates of the "Triumph."

The plates of the "Triumph" are reproduced in facsimile in two folio volumes (13½ in. by 17¼ in.) issued with the above. The plates in Volume or Part I are numbered from 1 to 68 and in Part II from 69 to 135A.

1876. The Fall of Man | by | Albrecht Altdorfer | Edited by | Alfred Aspland, F.R.Hist.S. | with an introduction | by | William Bell Scott.

Pp. 38 and 40 plates.

Contains Catalogue of Engravings of Albrecht Altdorfer as given by Ottley, in "Notices of Engravers and their Works" London, 1831.

1878. The | Golden Legend | A Reproduction from a Copy in Manchester | Free Library | With an Introduction | by | Alfred Aspland, Editor.

Pp. 51+3 pages water-marks+116 unnumbered pages. 10 in. by 15¼ in.

1881. The | Ars Moriendi | (Editio Princeps, circa 1450) | A Reproduction of the Copy in the | British Museum | Edited by | W. Harry Rylands, F.S.A. | With an Introduction | by | George Bullen F.S.A, &c. &c. | Keeper of the Printed Books in the British Museum.

Pp. viii-22 and the reproductions. 9 in. by 11½ in.

1884. The Adventures and a Portion of the | story of the Praiseworthy, Valiant, and | High-renowned Hero and Knight, Lord | Tewrdannckh | A Reproduction of the Edition Printed at Augsburg | in 1519 | Edited by | W. Harry Rylands, F.S.A. | With an Introduction | by | George Bullen, F.S.A. etc. etc. | . . .

Introduction pp. xvi, preceded by unnumbered page of preface, followed by complete reproduction. 10⅛ in. by 14⅝ in. Many illustrations.

1888. A Briefe and True Report of the | New Found Land of | VIRGINIA | of the Commodities and of the Nature | and Manners of the Naturall | Inhabitants | By | Thomas Hariot | a member of the colony, and there imployed in discouering. | A Reproduction of the Edition printed at Frankfort, in 1519, at | the expense of Theodore de Bry. | Edited by | W. Harry Rylands, F.S.A. | . . . | Manchester.

Pp. 2 of preface unnumbered+Reproduction of title-page and complete book. 11 in. by 15 in.

1890. Pronosticatio in Latino, | by | John Lichtenberger | A Reproduction of the First Edition | (Printed at Strasburg, 1488) | Edited by | W. Harry Rylands, F.S.A. | . . .

Pp. iii of Introduction ($8\frac{3}{4}$ in. by 11 in.)+the *Pronosticatio* which is well reproduced, many of the cuts being in colours.

### Iconophiles, The Society of. (New York)

An Index to | the | Illustrations | in the | Manuals | of the Corporation of the | City of New York | 1841-1870 | [Emblem] | Published by the | Society of Iconophiles | New York 1906.

Pp. xxvii, 107. 6 in. by $9\frac{1}{4}$ in. 250 copies.

Portrait. Introduction by David T. Valentine.

Catalogue | of | the Engravings | issued by | the Society of | Iconophiles | of the City of New York | MDCCCXCIV-MCMVIII | Compiled by | Richard Hoe Lawrence | with an introduction by | William Loring Andrews | [Emblem] | New York | Anno Domini MCMVIII.

Pp. 87. 8 in. by $10\frac{1}{2}$ in. Illustrated.

125 copies on special O. W. hand-made paper.

12 copies on Imperial Japan Paper.

This Society has published a number of fine and interesting books, which do not come within the scope of this volume, and many beautiful prints.

### Massachusetts Historical Society, The

John Foster | The Earliest American Engraver | and | The First Boston Printer| by | Samuel Abbott Green | Published by the Massachusetts Historical Society | at the Charge of the Waterston Fund, No. 2 | Boston | 1909.

This is fully described in Chapter XVI under the title of Foster.

### Norfolk and Norwich Archæological Society

Emblems of Saints | By which they are distinguished in Works of Art | by the late Very Rev. | F. C. Husenbeth D.D., V.G., | Provost of Northampton | . . . | Printed for the Norfolk and Norwich Archæological Society | 1882 | [other editions 1850 and 1860.]

For details see Chapter XVIII, (5) Symbols.

### Philobiblon Club. (Philadelphia)

Catalogue of a Collec- | tion of Portraits Of the | Colonial Period Exhibited | by the Philobiblon Club | The Academy of the Fine Arts | Philadelphia, November 22, 1893. [By John Thomson.]

Pp. 63. 5 in. by $7\frac{1}{2}$ in.

[First Exhibition of the Philobiblon Club. 275 Portraits from Collection of Clarence S. Bement, Esq.]

### Philadelphia Society of Etchers

Catalogue | of the | First annual Exhibition | of the | Philadelphia Society of Etchers | held at the | Pennsylvania Academy of the Fine Arts | December 27, 1882 —February 3, 1883 | . . . | Philadelphia | 1882.

Illustrated with 8 etchings. Introduction by S. R. Koehler. $9\frac{1}{2}$ in. by $12\frac{3}{8}$ in.

This catalogue is mentioned on account of the etchings it contains. A smaller catalogue in size, but with a greater number of pages and unillustrated, was issued for the same exhibition as follows:

> Catalogue | of the | first annual exhibition | of the | Philadelphia Society | of Etchers | held at the | Pennsylvania Academy of the | Fine Arts | December 27, 1882—February 3, 1883 | Philadelphia | 1882.
>
> Pp. 76. $5\frac{3}{8}$ in. by $6\frac{3}{4}$ in.

### Royal Society of Painter-Etchers and Engravers

This Society was founded in 1880 as the "Society of Painter-Etchers," and the first exhibition was held in 1881. Its first President and Founder was the late Sir Francis Seymour Haden, who was succeeded as President by Sir Frank Short, R.A. In 1888 Her late Majesty Queen Victoria was graciously pleased to command that the Society should be called "The Royal Society of Painter-Etchers," and in 1898 to approve the addition of the words "and Engravers."

Its twenty-ninth Exhibition was held in February and March 1911, and its catalogues are of great interest and importance. In connection with this last exhibition two innovations were made. First, demonstrations of copperplate printing were given by members several times while the exhibition was open, which were well attended, and excited considerable interest, and secondly, it published a treatise by Sir Frank Short, entitled "Etchings and Engravings—What they are, and are not, with some notes on the care of prints." Of this publication fifty copies contained plates signed by Sir Frank: the others contained the same plates, but unsigned.

This little book of 40 pages ($6\frac{3}{4}$ in. by $8\frac{3}{4}$ in.) contains the following chapters:

Etching and Engraving in General.
Etching.
Dry-Point.
Line Engraving.
Aquatint.
Mezzotint Engraving.
Proofs and States.
Printing.
L'Envoi.

There are a number of illustrations in the text, and five plates, etching, soft-ground etching, aquatint, mezzotint, and blind proof. These are portions of cancelled plates by Sir Frank, given to the Society by Mr. Robert Dunthorne who published the original editions.

### Ruskin Art Club, Los Angeles, California

1890. Modern Wood-Engraving. Work of the Society of American Wood-Engravers. [Vignette—Girl leaning her head on both hands.] First Annual Exhibition of the Ruskin Art Club. Los Angeles, Cal., April 1890.

Pp. 16, paper cover.

1890. On Wood-Engraving. *A Talk on Wood-Engraving*, a lecture delivered by Elbridge Kingsley at the opening of the Exhibition of Wood-Engravers in the Art Museum, Cincinnati, March 22, 1890.—*Individuality in Wood-Engraving.* A lecture delivered by John P. Davis, Secretary of the Society of American Wood-Engravers before the Art Students League of New York City, April 1890.—*Wood-Engraving direct from Nature*, Elbridge Kingsley, reprinted by permission from the "Century Magazine."—*Originality in Wood-Engraving*, Elbridge Kingsley, reprinted by permission from the "Century Magazine."

Pp. 28, paper cover.

### Union League Club, New York

Catalogue | of Etchings and Dry Points | to be | exhibited | at the galleries | of the | Union League Club | New York | December 1881.

Pp. 18. 6 in. by 8½ in. Loaned by Samuel P. Avery.

Items 1 to 167 by J. A. McN. Whistler, and items 168 to 363 by Sir F. S. Haden.

30 copies were printed on Japanese vellum and bound in coloured and figured Japanese paper, the various copies being differently bound. There was also an ordinary edition.

Catalogue of the | work of the women etchers | of America | with an introduction by | Mrs. Schuyler van Rensselaer | Etchings by | Mrs. M. Nimmo Moran, Mrs. E. Pierce Getchell | New York, 1888.

Pp. 23. 5⅞ in. by 9 in.

There are illustrations by Mrs. Moran and Mrs. Getchell.

# CHAPTER XX

# PUBLICATIONS OF LIBRARIES AND MUSEUMS

Albright Art Gallery (Buffalo Fine Arts Academy).
Boston Museum of Fine Arts.
Boston Public Library.
British Museum.
California State Library.
Cambridge University.
Cincinnati Museum Association.
Commissioner of Patents (London).
Cooper Union Museum (New York).
Harvard College (University), Cambridge, U.S.A.
Library of Congress (Washington).
London, Library and Museum of the Corporation of.
Manchester Whitworth Institute.
Newark (New Jersey) Free Public Library.
Newcastle-upon-Tyne, Public Libraries Committee.
New York Public Library.
New York State Library.
St. Louis (U.S.A.) City Art Museum.
Smithsonian Institution (Washington), United States National Museum.
United States Treasury Department.
Victoria and Albert Museum (South Kensington Museum).

THIS list is not complete, but it includes the most important books I know of, issued by Libraries and Museums. Many have been described in detail in other chapters, so I have given here only a list, with few comments.

## Albright Art Gallery (Buffalo Fine Arts Academy)

The Buffalo | Fine Arts Academy | Albright Art Gallery | Illustrated catalogue | Collections of Prints | introduction and notes | by | Willis O. Chapin | Buffalo N.Y. | Printed for the Academy | 1905.

Pp. 122. 5 in. by $7\frac{3}{4}$ in.

BOSTON MUSEUM OF FINE ARTS EXHIBITION CATALOGUES

(The following list is printed in the form given me by the officials of the Museum.)

Catalogue of Etchings Exhibited at the Museum of Fine Arts (Gray Room), January 1879.

Published 1879 by E. H. Greenleaf, Curator of Gray Engravings.
20 pages, $7\frac{1}{2} \times 4\frac{3}{4}$.
Edition I.
Unbound; not illustrated.

Exhibition of Drawings, Water Colors and Engravings by William Blake.
Published 1880 by the Print Department of the M. F. A.
24 pages, $7\frac{1}{2} \times 4\frac{3}{4}$.
Edition II.
Unbound; not illustrated.

Exhibition of American Engravings on Wood. October 11—November 27, 1881.
Published 1881 by the M. F. A.
58 pages, $7\frac{1}{2} \times 4\frac{3}{4}$.
Edition II.
Unbound; not illustrated.
Introduction by A. V. S. Anthony.

Exhibition of American Etchings. April 11—May 9, 1881.
Published 1881 by the M. F. A.
51 pages, $7\frac{1}{2} \times 4\frac{3}{4}$.
Edition III.
Unbound; not illustrated.
Introduction by S. R. Koehler.

Catalogue of the Etched Work of Charles Méryon. March—April, 1886.
Published 1886 by the M. F. A.
11 pages, $9\frac{3}{8} \times 4\frac{1}{8}$.
Edition I.
Unbound, in form of folder.
Introduction by F. Keppel.

Exhibition of the Etched Work of Rembrandt and of Artists of His Circle, Together with Engravings, Etchings, etc., from Paintings and Sketches by Him. Principally from the Collection of Mr. Henry F. Sewall, of New York. April 26—June 30, 1887.

Published 1887 by the Print Department of the M. F. A.
xiii—84 pages, $7\frac{1}{2} \times 4\frac{3}{4}$.
Edition I.
Paper bound; no illustrations.
Introduction by S. R. Koehler, Curator of the Print Dept.

Exhibition of the Work of the Women Etchers of America. November 1—December 31, 1887.

Published 1887 by the Print Dept. of the M. F. A.

26 pages, $7\frac{1}{2} \times 4\frac{3}{4}$

Edition I.

Paper bound; no illustrations.

Introduction by S. R. Koehler.

Catalogue of Etchings and Dry-Points by Charles Storm Van's Gravesande. Exhibited at the Museum January and February, 1887. Together with a Complete List of the Titles of His Works.

Published 1887 by the M. F. A.

27 pages, $7\frac{1}{2} \times 4\frac{3}{4}$.

Edition I.

Paper bound; no illustrations.

Introduction by R. A. Rice.

Exhibition of Albert Dürer's Engravings, Etchings and Dry-Points, and of Most of the Woodcuts Executed from His Designs. Selected from the Collection of Mr. Henry F. Sewall of New York and from the Gray Collection Belonging to Harvard College. Together with Eight Original Drawings from the Collection Von Franck. November 15, 1888—January 15, 1889.

Published 1888 by the Print Dept. of the M. F. A.

xxii—81 pages, $7\frac{1}{2} \times 4\frac{3}{4}$.

Edition I.

Paper bound; no illustrations.

Introduction by S. R. Koehler, Curator of the Print Dept.

Exhibition of the Society of American Wood-Engravers Supplemented by an Exhibition of Old and Modern Wood-Cuts and Wood-Engravings Selected from the Gray Collection, the Collection of the Museum of Fine Arts and Other Sources. October 2—November 30, 1890.

Published 1890 by the Print Dept. of the M. F. A.

28 pages, $7\frac{1}{2} \times 4\frac{3}{4}$.

Edition I.

Unbound; no illustrations.

Exhibition of Drawings, Water-Colours and Engravings by William Blake, February 7—March 15, 1891.

Published 1891 by the Print Dept. of the M. F. A.

iv—53 pages, $7\frac{1}{2} \times 4\frac{3}{4}$.

Edition I.

Paper bound; no illustrations.

Exhibition Illustrating the Technical Methods of the Reproductive Arts from the XVth Century to the Present Time with Special Reference to the Photo-Mechanical Processes. January 8—March 6, 1892.

Published 1892 by the Print Dept. of the M. F. A.

xi—98 pages, $7\frac{1}{2} \times 4\frac{3}{4}$.

Edition I.

Paper binding; no illustrations.

Introduction by S. R. Koehler.

Catalogue of a Selection of Prints, Arranged Chronologically to Illustrate the Various Processes of Engraving Invented from the 15th to the End of the 18th Century.

Published 1893 by the Print Dept. of the M. F. A.

65 pages, $7\frac{1}{2} \times 4\frac{3}{4}$.

Edition I.

Paper binding; no illustrations.

Prefatory note by S. R. Koehler, Curator of Print Dept.

Exhibition of the Works of John Cheney and Seth Wells Cheney. January 20—March 5, 1893.

Published 1893 by the Print Dept. of the M. F. A.

23 pages, $7\frac{1}{2} \times 4\frac{3}{4}$.

Edition II.

Paper binding; no illustrations.

Museum of Fine Arts. Department of Japanese Arts. Special Exhibitions of the Pictorial Art of Japan and China.

No. 1. Hokusai and His School. Catalogue. [Dr. William Sturgis Bigelow.]

Published by the Museum 1893. [This catalogue includes prints.]

xix—35 pages. $7\frac{1}{2} \times 4\frac{3}{4}$.

Introduction by E. F. Fenollosa.

Exhibition of the Works of Adolph Menzel. Collographic Reproductions, Wood Engravings, Original Lithographs. October and November, 1894.

Published 1894 by the Print Dept. of the M. F. A.

19 pages, $7\frac{1}{2} \times 4\frac{3}{4}$.

Edition I.

Unbound; no illustrations.

Introduction by S. R. Koehler.

Special Exhibition of Color Prints, Designed, Engraved, and Printed by Arthur W. Dow. April 18 to June 1, 1895.

Published 1895 by the Print Dept. of the M. F. A.

11 pages, $7\frac{1}{2} \times 4\frac{3}{4}$.
Edition I.
Paper bound; no illustrations.
Introduction by Ernest F. Fenollosa.

Catalogue of Paintings, Drawings, Etchings, etc., by Jean François Raffaelli. May 9 to 20, 1895.
Published 1895 by the M. F. A.
16 pages, $7\frac{1}{2} \times 4\frac{3}{4}$.
Edition I.
Paper bound.
1 illustration.
Introduction unsigned.

Catalogue of a Collection of Etchings, Dry-Points and Mezzotints, by Francis Seymour Haden, formerly the Private Property of the Artist. A Supplement to Sir William Richard Drake's "Descriptive Catalogue of the Etched Work of Francis Seymour Haden." May 17, 1896.
Published 1896 by the Print Dept. of the M. F. A.
v-77 pages. $7\frac{1}{2} \times 4\frac{3}{4}$.
Edition I.
Paper bound; no illustrations.
Introduction by S. R. Koehler.

Catalogue of a Loan Exhibition of Book-Plates and Super-Libros Held by the Club of Odd Volumes, at the Museum of Fine Arts, April 25th to June 5th, 1898.
Published 1898 by the Print Dept. of the M. F. A.
xxviii-189 pages. $7\frac{1}{2} \times 4\frac{3}{4}$.
Edition I.
Paper bound.
10 plate illustrations.
Introduction by Committee of Club of Odd Volumes on Book-Plate Exhibitions.

A Descriptive Catalogue of an Exhibition of Early Engraving in America. Dec. 12, 1904 to Feb. 5, 1905.
Published 1904 by the Print Dept. of the M. F. A.
151 pages, $7\frac{3}{4} \times 5\frac{1}{4}$.
Edition I.
Paper binding; no illustrations.
Introduction by Emil H. Richter, Curator *pro tempore* of the Print Dept.
(*See* Boston Public Library for Bibliography published in connection with this exhibition.)

Exhibition of the Liber Studiorum of J. M. W. Turner and of a few Engravings after his Drawings.

Published 1904 by the Print Dept. of the M. F. A.

80 pages, $7\frac{1}{2} \times 4\frac{3}{4}$.

Edition I.

Paper bound; no illustrations.

Added to this is an appendix of 57 pages which contains thoughts suggested by the study of Turner's Liber Studiorum. Its title is "On the Nature of Reality." It was privately printed by Mr. Francis Bullard.

Catalogue of an Exhibition of Etchings and Dry-points by James Abbott McNeill Whistler, with a prefatory note by Howard Mansfield. January 15 to March 25, 1910.

Published 1910 by the Print Dept. of the M. F. A.

16 unnumbered pages, $6\frac{1}{2} \times 9$.

No illustrations; paper covers.

A Catalogue | of the Engraved Plates | for | Picturesque Views | in England and Wales | with Notes and Commentaries | Compiled by | Francis Bullard | Boston | Privately Printed | MDCCCCX.

Pp. 102. $5\frac{3}{4}$ in. by 9 in. 250 copies.

This is a catalogue of a fine series of Plates presented to the Boston Museum of Fine Arts by Mr. Bullard in memory of his uncle, Mr. Charles Eliot Norton.

## Boston Public Library

Catalogue of the Collection of Engravings made by Cardinal Tosti and presented to the Boston Public Library by Thomas G. Appleton.

Appears in a special bulletin entitled "The Tosti Engravings," 19th June 1871, and three regular bulletins as follows: April 1870, No. 13; October 1870, No. 15; April 1872, No. 21. A supplementary list appears in a special bulletin dated May 1873, entitled "The Tosti Engravings—Supplementary List."

Quarterly Bulletin No. 89 for July 1892 contains an interesting catalogue of portraits of Benjamin Franklin, illustrated.

List of Books and Magazine Articles on American Engraving, Etching, and Lithography. Published on the occasion of an Exhibition of Early American Engravings at the Museum of Fine Arts. In "Monthly Bulletin," vol. ix, No. 12, December 1904.

A valuable list.

BRITISH MUSEUM

1869. A Guide to that portion of the Collection of Prints bequeathed to the Nation by the late Felix Slade Esq^r., now on Exhibition in the King's Library (British Museum). Printed by order of the Trustees. London.

8vo.

1870-1883. Political and Personal Satires—Catalogue of the Prints and Drawings in the British Museum: Satires, 1320-1770, with Notes and Descriptions by Stephens and Hawkins of nearly 5,000 examples.

4 vols. in 5, roy. 8vo.

Vol. I. 1320 to April 11, 1689. Published 1870.
II. June 1689 to 1733. Published 1873.
III (2 parts). March 1734 to *circa* 1760. Published 1877.
IV. 1761 to 1770. Published 1883.

1876. A Descriptive Catalogue of Playing and other cards in the British Museum accompanied by a concise General History of the subject and remarks on cards of divination and of a politico-historical character, by William Hughes Willshire, M.D., Edin.

Roy. 8vo., pp. x-360-viii-87. Illustrated.

1876. Handbook to the Department of Prints and Drawings in the British Museum. With Introduction and notices of the various Schools: Italian, German, Dutch and Flemish, Spanish, French, and English. By Louis Fagan, of the Department of Prints and Drawings, British Museum.

Pp. vi-228. $5\frac{3}{4}$ in. by 9 in. Frontispiece.

This is not published by the Museum, but it is appropriate to note it here.

1879-1883. A Descriptive Catalogue of Early Prints in the British Museum, German and Flemish Schools. By William Hughes Willshire, M.D., Edin.

Vol. I. 1879, pp. x-348. Roy. 8vo. Illustrated.

Vol. II. 1883, pp. xi-499. Roy. 8vo. Illustrated.

1886. Introduction to a Catalogue of the Early Italian Prints in the British Museum. By Richard Fisher.

Pp. vii-470. Roy. 8vo.

1893-6. Index of Artists represented in the Department of Prints and Drawings in the British Museum. By Lionel Cust, M.A., F.S.A., Assistant in the Department. . . .

1893. Vol I. Dutch and Flemish Schools.
German Schools.
Pp. vii-394. Roy. 8vo.

1896. Vol. II. French Schools.
Pp. 265.

1893. Catalogue of the collection of Fans and Fan-leaves presented to the Trustees of the British Museum by the Lady Charlotte Schreiber. Compiled by Lionel Cust, M.A., F.S.A., Assistant in the Department of Prints and Drawings.

Pp. viii-138. Roy. 8vo.

1898. A Florentine Picture-Chronicle, being a series of Ninety-nine drawings representing scenes and personages of ancient history, sacred and profane, by Maso Finiguerra, reproduced from originals in the British Museum by the Imperial Press, Berlin, with many minor illustrations drawn from contemporary sources and a critical and descriptive text, by Sidney Colvin, M.A., Keeper of the Prints and Drawings in the British Museum.

Pp. vi-42-about 150 unnumbered pages. 14 in. by $17\frac{3}{4}$ in. 99 fine plates.

This is published by Mr. Bernard Quaritch, but it is appropriate to note it here.

1899. Grotesque Alphabet of 1464 reproduced in facsimile from the original woodcuts in the British Museum, with an introduction by Campbell Dodgson, M.A., Assistant in the Department of Prints and Drawings.

Pp. 16+9 plates. 11 in. by $14\frac{7}{8}$ in.

1901. Catalogue of the Collection of Playing Cards bequeathed to the Trustees of the British Museum by the late Lady Charlotte Schreiber. Compiled by Freeman M. O'Donoghue, F.S.A., Assistant-Keeper of Prints and Drawings.

Pp. vii-228. Roy. 8vo.

1903-4. Franks Bequest. Catalogue of British and American Book Plates bequeathed to the Trustees of the British Museum by Sir Augustus Wollaston Franks, K.C.B., F.R.S., P.S.A., Litt.D.

By E. R. J. Gambier Howe, F.S.A.

1903. Vol. I, pp. x-458. Roy. 8vo. Illustrated. Items 1-13,182.

1904. Vol. II, pp. 443. Roy. 8vo. Illustrated. Items 13,183-25,908.

1904. Vol. III, pp. 387. Roy. 8vo. Illustrated. Items 25,909-34,468.
Also 28 additional items and an Heraldic Index to the Anonymous Plates.

1903. Catalogue of Early German and Flemish Woodcuts preserved in the Department of Prints and Drawings in the British Museum, by Campbell Dodgson, M.A., Assistant in the Department of Prints and Drawings.

Vol. I, pp. x-568. Roy. 8vo. Illustrated.

1911. Vol. II, pp. ix-450. Roy. 8vo. Illustrated.

Preface of both volumes by Sir Sidney Colvin.

1905. Early Engraving & Engravers in England (1545-1695). A critical and historical essay, by Sidney Colvin, M.A., Keeper of the Department of Prints and

Drawings in the British Museum, with forty-one facsimiles in photogravure and many illustrations in the text.

Pp. viii-170 and unnumbered pages containing descriptions of the plates. 15 in. by 20 in.

The catalogue by Mr. Hind in the above mentioned volume was published by the Trustees for private distribution, with the following title:

> Works of Native & Foreign Engravers in England from Henry VIII to the Commonweath, By A. M. Hind. Re-published for Private Distribution by order of the Trustees from Early Engravers & Engraving by Sidney Colvin 1905.

1905. Guide to an Exhibition of Mezzotint Engravings chiefly from the Cheylesmore Collection.

Pp. xi-63. 5½ in. by 8½ in.

[The Museum has issued a number of Guides or Catalogues in connection with exhibitions, but they are mostly out of print, and not of sufficient importance to be specifically described.]

1908-10. Catalogue of Engraved British Portraits preserved in the Department of Prints and Drawings in the British Museum, by Freeman O'Donoghue, F.S.A., Assistant-Keeper in the Department of Prints and Drawings.

1908. Vol. I, pp. ix-547. Roy. 8vo. A to C.

1910. Vol. II, pp. vii-715. Roy. 8vo. D to K.

(One or more volumes to be published hereafter.)

1909. Illustrations to the Catalogue of Early Italian Engravings preserved in the Department of Prints and Drawings in the British Museum.

Pp. xvi of text and several hundred plates. Roy. 8vo.

1910. Catalogue of Early Italian Engravings preserved in the Department of Prints and Drawings in the British Museum, by Arthur Mayger Hind, B.A., Assistant in the Department, Edited by Sidney Colvin, M.A., D.Litt., Keeper of the Department.

Pp. lii-627. Roy. 8vo. Illustrated.

*Reproductions of Prints*

*First Series*

Part I. Early Italian. 30 plates. 1882.
II. Early Italian. 30 plates. 1883.
III. Early German. 32 plates. 1884.

*New Series*

I. Early Italian (Florentine School, about 1460-1480; Schools of North Italy, Fifteenth and beginning of Sixteenth Centuries). 20 plates. 1886.
II. Early German and Flemish. 22 plates. 1889.

Part III. German, Dutch and Italian. 18 plates. 1890.
IV. Italian: the followers of Marcantonio Raimondi. 18 plates. 1892.
V. Early Mezzotint Portraits. 16 plates. 1895.
VI. Line-Engravings by Masters of Germany and the Low Countries, 1530-1620. 15 plates. 1896-7.
VII. Line-Engravings by Masters of the Netherlands under the influence of Rubens and Van Dyck, 1620-1670. 12 plates. 1898.
VIII. Line-Engravings by Masters of the French School, about 1580-1680. 14 plates. 1899.
IX. Line-Engravings by the Earliest Masters practising in England (about 1545-1695). 18 plates. 1900.
X. Additional Specimens of Line-Engraving by the earliest Masters working in England (about 1580-1670). 21 plates. 1901.

[The reproductions contained in Parts IX and X are also published, together with many other illustrations and a full critical and historical text, in the volume entitled "Early Engraving and Engravers in England"—Colvin.]

XI. Line-Engravings by French Masters of the Eighteenth Century. 14 plates. 1902.
XII. The same, continued. 12 plates. 1903.
XIII. Line-Engravings by English Masters of the Eighteenth Century. 11 plates. 1904.
XIV. Line-Engravings by Italian Masters of the Eighteenth Century. 11 plates. 1905.
XV. Line-Engravings by German Masters of the Eighteenth Century. 11 plates. 1906.

*Third Series*

I. Etchings by German Masters, 1475-1575. 25 plates. 1907.
II. Etchings by Italian Masters, 1525-1550. 25 plates. 1908.
III. Etchings by French Masters, 1620-1670. 25 plates. 1909.
IV. Etchings by Flemish Masters, 1520-1650. 25 plates. 1910.

### California State Library

Finding List | of Unclassified | Art and Miscellaneous Books | California State Library | Sacramento | . . . | 1892.

Pp. 52. 6 in. by 9 in.

A very interesting list of an excellent collection.

### Cambridge University

Milton Tercentenary. | The Portraits, Prints | and Writings of | John Milton, | by | Dr. Williamson, | with an appendix and index by Mr. C. Sayle, | Exhibited at | Christ's College, Cambridge | 1908.

Pp. viii-167. Illustrated.

300 copies on hand-made paper for private circulation.

### Cincinnati Museum Association

Catalogue of modern etchings and drawings done by etchers. Cincinnati (Ohio) 1892.

### Commissioner of Patents (London)

Patents for Inventions. Abridgments of Specifications relating to printing . . . by means of types, stereotype, blocks, plates, stone, dies . . . and light. London 1859.

Pp. 631. 5 in. by $7\frac{3}{8}$ in.

(Contains an introduction on the history of printing and engraving, and abridgements of many patents relating to engraving, as more fully described in Chapter XVII hereof.

### Cooper Union Museum (New York)

Catalogue | of | engravings and etchings presented by | George A. Hearn | to the | Cooper Union Museum | . . . | compiled by Fitz Roy Carrington | New York | 1897.

Pp. 53. $5\frac{3}{4}$ in. by $9\frac{1}{4}$ in.

Catalogue | of | Etchings and lithographs | presented by | Samuel P. Avery | To the | Cooper Union Museum | . . . | compiled by | Fitz Roy Carrington | New York | 1898.

Pp. 35. $5\frac{3}{4}$ in. by $9\frac{1}{4}$ in.

Catalogue | of a Collection of | Engravings and Etchings | formed by the late | George Campbell Cooper | and presented by him to the | Cooper Union Museum | . . . | Compiled by | Fitz Roy Carrington | New York | 1897.

Pp. 140. $5\frac{3}{4}$ in. by $9\frac{1}{4}$ in.

### Harvard College (University), Cambridge, U.S.A.

Catalogue | of the | Collection of Engravings | bequeathed to | Harvard College | by | Francis Calley Gray | by Louis Thies | Cambridge 1869.

Pp. xliii, 530. $8\frac{1}{2}$ in. by $11\frac{1}{4}$ in. Portrait.

This also contains quite an extensive bibliography.

Library of Harvard University. | Bibliographical Contributions. | Edited by Justin Winsor, | Librarian. | No. 37. | A bibliography of William Hogarth | By Frank Weitenkampf, | ("Frank Linstow White"). | Of the Astor Library, New York City. | Cambridge, Mass. | Issued by the Library of Harvard University | 1890.

Pp. 14. $6\frac{7}{8}$ in. by $9\frac{3}{16}$ in.

Fogg Art Museum | Hand book | to | Exhibition of Line Engravings after | Water Color Drawings by | J. M. W. Turner | (Device) | Harvard University | Cambridge, U.S.A. | May 1906.

Pp. 83. $4\frac{3}{4}$ in. by 7 in.

### Library of Congress

The Annual Reports contain many valuable lists of prints, bibliographies, notes, etc.

Manual of the Library and Report of the Librarian for 1901, contains description of the print room (Division of Prints) and illustrations of it.

List of Prints from the Chalcographie du Louvre and from the German Reichsdruckerei: Kupferstiche und Holzschnitte alter Meister in Nachbildungen: also short bibliography of books on the subject of engraving. (Report of the Librarian, 1905.)

Library of Congress | Catalog | of the | Gardiner Greene Hubbard | Collection of Engravings | Presented to the Library of Congress by | Mrs. Gardiner Greene Hubbard | Compiled by | Arthur Jeffrey Parsons | Chief of Division of Prints | Washington | Government Printing Office | 1905.

[See Chapter XII for full description.]

Compiled by the Division of Prints. The Noyes Collection of Japanese prints, drawings, etc., presented by Crosby Stuart Noyes. 1906. 32 pp. (Reprinted from the Report of the Librarian, 1906.)

Library of Congress | A.L.A. | Portrait Index | Index to Portraits contained | in Printed Books and | Periodicals | . . . | Edited by | William Coolidge Lane | Librarian of Harvard University | and | Nina E. Browne | Secretary A.L.A. Publishing Board | Washington | Government Printing Office | 1906.

[See Chapter XI for full description.]

### London, Library and Museum of the Corporation of

A Catalogue | of | Engraved Portraits | Topographical Drawings and Prints, | . . . | and | Works of Art, | Exhibited at the opening of the | New Library and Museum | of the | Corporation of London | November, 1872. | Edited by W. H. Overall, F.S.A., Librarian. | With an Historical Account of the | Ancient and Modern Library at Guildhall | by | W. Sedgwick Saunders, M.D., F.S.A., | Chairman of the Committee. | London | 1872.

The pages are not numbered, the size is $8\frac{3}{4}$ in. by 11 in. and the volume is about 2 in. thick. The collection of engraved portraits was catalogued and exhibited by

Mr. James Anderson Rose, who published a special catalogue with illustrations, as described in Chapter XII.

There was also a collection of engravings belonging to Mr. Alfred Morrison, of 367 items, his private catalogue being also described in Chapter XII.

Another particularly interesting exhibit was "Topography of London, Westminster and Southwark," loaned by Mr. John E. Gardner, and arranged as a walk through—

*The City.* Starting from East Smithfield, taking the leading thoroughfare to Temple Bar—through Fleet Street to Whitechapel, and from thence by Bishopsgate to the West End.

*Westminster.* Starting from Temple Bar, by the Strand to Millbank, and by the Parks to Piccadilly, &c., to Lambeth.

*Southwark.* By the High Street to St. George's Fields, &c.

At the end of this section is an alphabetical List of Places.

There are 1,390 items, some containing two or three prints or drawings.

In addition to these three collections of prints, there were exhibited a number of collections of Antiquities, Paintings, Medals, etc.

Also a collection of "The Works of Philippus Wouverman, engraved from his best paintings, by Moyreau, Cochin, Mathieu, Varin and others," exhibited by Mr. Hilary Nicholas Nissen. This consisted of 104 items, but it is merely a list, with no comments or explanations.

### Manchester Whitworth Institute, The

Catalogue of a Loan | Collection of | Mezzotints | by XVII. and XVIII. | Century Engravers | Printed and published for the Governors | 1910.

Pp. 55. $8\frac{1}{2}$ in. by $10\frac{7}{8}$ in.

A beautiful catalogue. Introduction by Frank Falkner and 24 fine reproductions of rare mezzotints.

There is also a small-paper edition (6 in. by $9\frac{5}{8}$ in.) with 6 reproductions, different from those in the above.

### Newark (New Jersey), Free Public Library

An Exhibition of Prints collected by the Right Reverend Monsignor Doane. Catalogue of the Prints. In the Art Gallery of the Free Public Library, Newark, New Jersey from April the Sixteenth to May the Second Nineteen hundred and four. Newark New Jersey April 1904.

$4\frac{5}{8}$ in. by 7 in.

### Newcastle-upon-Tyne. Public Libraries Committee

Catalogue of the Bewick Collection (Pease Bequest) by Basil Anderton, B.A., Public Librarian, and W. H. Gibson, Branch Librarian. 1904.

Pp. iv-110. $7\frac{1}{4}$ in. by $9\frac{3}{4}$ in. 331 items. Illustrated.

This is an excellent catalogue of a splendid collection.

NEW YORK PUBLIC LIBRARY

Collection of Japanese engravings and chromoxylographs. [Made by Capt. F. Brinkley, and presented by Charles Stewart Smith to the N.Y. Public Library.] Catalogue. 8vo. 189(?).

The | S. P. Avery Collection | of | Prints and Art Books | in the | New York Public Library | by | Frank Weitenkampf | Curator of the Print Dept. of the Library | New York | The Library Journal | 1904.

Pp. 11. 3½ in. by 5 in.

List of books, etc., by or relating to Nathaniel Hawthorne, prepared as an exhibition to commemorate the Centenary of his birth . . .

N. Y. Public Library Bulletin, July 1904, pp. 312 to 322.

Pages 321 and 322, "Portraits and other illustrations prepared by Frank Weitenkampf, Curator, Print Department."

Check list of engraved views of the city of New York in the New York Public Library.

In "Bulletin of the New York Public Library," vol. 5, No. 6, June 1901, pp. 222-226.

A Catalogue of | a Loan Collection | of | British Mezzotints | 1680-1815 | Principally of the | 18th Century | on Exhibition | in | The New York Public Library | Print Galleries | Lenox Library Building | 1904.

Pp. 29. 12mo. 137 items.

List of Works in the New York Public Library by or relating to Benjamin Franklin.

Reprinted from the Library's Bulletin, January 1906. Pp. 55. Small 4to.

Pages 29-55, "Portraits. Compiled by Frank Weitenkampf, Curator, Print Department."

List of prints, books, manuscripts, etc., relating to Henry Hudson, the Hudson River, Robert Fulton and Steam Navigation. Exhibited in the Lenox Branch of New York Public Library. On the Occasion of the Hudson-Fulton celebration, September 1909. New York 1909.

Pp. 86. 8vo.

Pages 33-86, prints.

NEW YORK STATE LIBRARY

State Library Bulletin Bibliography, No. 1, May 1895. "Guide to the Study of James Abbott McNeill Whistler." Compiled by Walter G. Forsyth and Joseph L. Harrison. Albany, N.Y. 1895.

Pp. 16.

Catalogue of New York State Library 1856, Maps, Manuscripts, Engravings, Coins, etc. Albany, 1857.

In this catalogue pages 115 to 137 inclusive are devoted to engravings.

Catalogue of Books on Bibliography, Typography and Engraving in the New York State Library. Albany, 1858.

Pp. 143. 8vo.

ST. LOUIS (U.S.A.), THE CITY ART MUSEUM OF

The City Art Museum [of St. Louis] | Fifth annual exhibition | of selected water colors | by American Artists | with which is included (Part II) | A Memorial Collection of work | by Mr. James D. Smillie, N.A. | June 12th to September 5th 1910. . . .

Pp. 23 (unnumbered). $4\frac{5}{8}$ in. by $7\frac{5}{8}$ in.

Part II, consisting of eight leaves, has the following special title:

> Some works | by | James D. Smillie, N.A. | . . . | 1833-1909 | . . . | Etchings | . . .

and includes a portrait of Smillie and a biographical sketch.

The City Art Museum | of St. Louis | A special Exhibition of Etchings, Dry | Points, Aquatints and Lithographs | by | Mr. Charles F. W. Mielatz, A.N.A. | 1910.

12 unnumbered pages. 5 in. by 8 in. Illustrated.

SMITHSONIAN INSTITUTION (WASHINGTON) U.S. NATIONAL MUSEUM

Report of the Section of Graphic Arts | in the U.S. National Museum 1890 | by S. R. Koehler, Curator.

Pp. 11.

White-line Engraving for Relief Printing in the Fifteenth and Sixteenth Centuries, by S. R. Koehler. Extract from Annual Report of the Board of Regents of the Smithsonian Institution, for year ending June 30, 1890. Washington. 1891.

Japanese Wood-cutting and Wood-cut Printing | communicated by T. Tokuno | chief of Insetsu-Kioku (Bureau of Engraving and Printing) of the Ministry of Finance | Tokio Japan | edited and annotated by S. R. Koehler | curator of the Section of Graphic Arts, U.S. National Museum, Washington D.C.

Washington. Government Printing Office. 1893.

Pp. 24. 11 plates, 5 illustrations in text.

The above is part of the Annual Report of the Board of Regents of the Smithsonian Institution for the year ending 30th June 1892.

It was also reprinted as a pamphlet, 1894.

An Inventory of the Collection of Charles L. Freer, presented to the Smithsonian Institution, or the United States Government, under the terms of his letter to the President, dated December 15th 1905.

Privately printed 1906.

An Appendix (1) to an Inventory of the Collection of Charles L. Freer, presented to the Smithsonian Institution . . . Privately Printed 1908.

These volumes were termed "Inventories" instead of Catalogues in order to comply with legal requirements. They include titles and brief descriptions of over 1,100 examples of Whistler's work, in oil, water-colour, drawings in ink and pencil, etchings and dry-points, lithographs, and original copper-plates. They are not in circulation, their use being limited to Mr. Freer and the Smithsonian Institution.

Smithsonian Institution. | United States National Museum | Bulletin 70. | The National Gallery of Art. | Department of Fine Arts | of the National Museum | By | Richard Rathbun | Assistant Secretary of the Smithsonian Institution, in charge of the | United States National Museum. | Washington | Government Printing Office 1909.

Pp. 140. 8vo. Illustrated.

Pages 102-114 contain a list or catalogue of the Charles L. Freer collection of Whistler items.

### United States Treasury Department

U.S. | Treasury Department | [Seal] | Specimens | Bureau of | Engraving and Printing | Washington.

Title-page is engraved and there are a large number of proof vignettes and portraits mounted on pages $7\frac{3}{8}$ in. by 9 in.

A note in my copy states that this was "privately issued to Governors of Banks only." The prints are beautiful and typical specimens of Bank-note Engraving, as perfected in America.

### Victoria and Albert Museum (South Kensington Museum)

1870-77. Science and Art Department of the Committee of Council on Education, South Kensington. The First Proofs of the Universal Catalogue of Books on Art, Compiled for the use of the National Art Library and the Schools of Art in the United Kingdom.

1870. Vol. I. A to K. Pp. xvi-1030. $6\frac{3}{8}$ in. by $8\frac{1}{8}$ in.

1870. Vol. II. L to Z. Pp. 1061 to 2188.
(On the back the date is 1875, but on title-page is 1870.)

1877. Vol. III. (Supplement.) Pp. 655. A to Z.

This is a very valuable book, but it was not continued or completed.

1874-80. Science and Art Department . . . South Kensington Museum.

Dyce Collection. A Catalogue of the . . . Engravings . . . bequeathed by the Reverend Alexander Dyce. London 1874.

Pp. vi-326. 6⅜ in. by 9¾ in.

[1880.] Handbook of the Dyce and Forster Collections in the South Kensington Museum, with Engravings and Facsimiles. London. [No date.]

Pp. viii-105. 5¼ in. by 7¾ in.

Only the Dyce collection contains prints.

1893. Department of Science | & Art of the Committee | of Council on Education | Japanese Art | I. Japanese Books | and Albums of Prints in Colour | in the National Art Library | South Kensington | London | . . .

Pp. 94. 5⅜ in. by 8⅜ in.

1898. Department of Science | & Art of the Committee | of Council on Education | Japanese Art | II. Books relating to | Japanese Art | in the National Art Library | South Kensington Museum | London | . . .

Pp. 37+2 of index. 5⅜ in. by 8⅜ in.

[These are more fully described in Chapter XXII (3).]

1893. The Dream of Poliphilus | Fac-Similes of one hundred and sixty-eight Woodcuts | in | "Hypnerotomachia Poliphili" | (Venice 1499) | with an introductory notice and descriptions | by | J. W. Appell, PH.D., | An Assistant Keeper in the South Kensington Museum | A New Edition | Reproduced for the Department of Science and Art in Photo-Lithography | by W. Griggs.

Pp. 13+illustrations. 8½ in. by 10¾ in.

1895. A | Catalogue | of | Engraved National Portraits | in the | National Art Library | with a prefatory note | by Julian Marshall | London | . . . | . . .

[See Chapter XI for full description.]

1903-1906. Board of Education, South Kensington. Catalogue of Prints.

1903. I. Modern Etchings of the Foreign Schools in the National Art Library, Victoria and Albert Museum.

Pp. 275. 5½ in. by 8½ in.

1906. II. Modern Etchings and Aquatints of the British and American Schools in the National Art Library, Victoria and Albert Museum.

Pp. 364. 5½ in. by 7½ in.

1904-1910. Board of Education, South Kensington.

Tools and Materials used in Etching and Engraving, London, 1904.

Pp. 15. 5½ in. by 8½ in.

An interesting and comprehensive exhibit of eighty items.

1910. Victoria and Albert Museum.
Tools and Materials used in Etching and Engraving.
A Descriptive Catalogue of a collection exhibited in the Museum. London.
Pp. 86. 5½ in. by 8½ in.
[Similar to the preceding item.]

1908. Board of Education, South Kensington.
Japanese Colour Prints. Catalogue of Prints by Utagawa Toyokuni I. in the National Art Library, Victoria and Albert Museum, with three illustrations. London.
Pp. 18. 5½ in. by 8½ in.

1908. Board of Education, South Kensington, Victoria and Albert Museum.
Japanese Colour Prints by Edward F. Strange with numerous illustrations. Second Edition. London.
Pp. viii-150, and 84 plates, and 195 facsimiles of signatures.

1908. Board of Education, South Kensington.
Catalogue of Prints. The "Liber Studiorum" of J. M. W. Turner, R.A., in the Victoria and Albert Museum (E. F. Strange) London.
Pp. 36. 5½ in. by 8½ in. Illustrated.

1908. Board of Education, South Kensington.
Catalogue of Prints. Wood Engravings after Sir John Everett Millais, Bart., P.R.A., in the Victoria and Albert Museum, London.
Pp. 33. 5½ in. by 8½ in. Illustrated.

1908. Board of Education, South Kensington.
J. A. McNeill Whistler, Etchings, etc., in The Art Library, Victoria and Albert Museum, with a Bibliography, 2nd Edition enlarged, London (Martin Hardie).
Pp. 31. 5½ in. by 8½ in. Portrait.

# CHAPTER XXI

# BOOK-PLATES

## I. BIBLIOGRAPHIES

## II. PERIODICALS

## III. BOOKS ABOUT BOOK-PLATES AND COLLECTING, AND CATALOGUES OF BOOK-PLATES

1837. On Book-plates. Rev. Daniel Parsons.
1880. A Guide to the Study of Book Plates. Hon. J. Leicester Warren (Lord de Tabley).
1900. Second Edition.
1894. An index to above. F. J. Thairlwall.
1881. Leaves from a Library on Book-plates. Walter Hamilton.
1887. Notes on (English dated) Book-plates. Augustus W. Franks.
1889. Notes on Book-plates. J. Paul Rylands.
1890. The same.
1892. English Book-Plates. Egerton Castle.
1893. Another Edition.
1892. A Bibliography of Book-plates. Fincham and Brown.
1892. French Book-Plates. Walter Hamilton.
1893. Book-Plates. W. J. Hardy.
1897. Second Edition.
1894, etc. American Book-Plates. Charles Dexter Allen.
1894. On the processes for the Production of Ex-Libris. John Vinycomb.
1895. Dated Book-Plates. Walter Hamilton.
1895. Ladies' Book-plates. Norna Labouchere.
1896. List of English Ladies' Armorial book-plates. J. C. Stitt.
1896. Ex-Libris Essays of a Collector. Charles Dexter Allen.
1896. Lambert, as an Engraver of Book-plates. John Vinycomb.
1896. No. 1. Ex Libris Leaflets. James Terry.
1896. No. 2. Ex Libris Leaflets. James Terry.
1896. No. 3. Ex Libris Leaflets. James Terry.
1906. No. 4. Ex Libris Leaflets. James Terry.
1897. Artists and Engravers of British and American Book Plates. Henry W. Fincham.
1898. Book-Plates, Old and New. John A. Gade.
1898. Book Plates and their Value. J. H. Slater.
1898-9. Modern Book-Plates and their designers.
1899. Odd Volumes and their Book-plates. Walter Hamilton.
1899. A list of Book-Plates engraved by Edwin Davis French.
1900. Ex-Libris. J. S. C. Elkington.
1901. The Rise of the Book-plate. W. G. Bowdoin.
1901. German Book-plates. Count zu Leiningen-Westerburg.
1902. Book-Plates of To-day. Wilbur Macey Stone.

1903. Concerning Book-Plates. Zella Allen Dixson.
1903. Prospectus and Press Opinions of above.
1903-4. Franks Bequest—Catalogue of British and American Book-Plates. British Museum.
1904-10. Bookplates. Edward Almack.
1905. Check List of Book-Plates by J. Winfred Spenceley.
1906. Supplementary List.
1908. Supplementary List.
1909. Check list to this date.
1910. J. Winfred Spenceley. His Etchings and Engravings in the form of Book-Plates.
1906. Franks Bequest. Catalogues of duplicates for sale by Messrs. Ellis.
1906. An Early Connecticut Engraver (Richard Brunton). Albert C. Bates.
1908. Edwin Davis French. A Memorial.
1909. English Heraldic Book-Stamps. Cyril Davenport.
1910. Indiana Book Plates. Esther G. White.
1910. Book Plates of William Fowler Hopson. Charles Dexter Allen.
1910. Charles William Sherborn. William Fowler Hopson.

## IV. EXHIBITION CATALOGUES

1889. Washington Centennial Catalogue (New York).
1894. Early American Book-Plates.
1895. Ex-Libris Exhibition. Notes by J. Carlton Stitt.
1898. Catalogue of a Loan Exhibition of Book-Plates and Super-Libros—Club of Odd Volumes —Boston Museum of Fine Arts.
1898. An Exhibition of Book Plates. Caxton Club.
1899. Odd Volumes and their Book-plates.
1901. A Talk on Book-Plates. Charles Dexter Allen. [Meeting of Club of Odd Volumes.]
1908. Loan Exhibition of Colonial Book-Plates. Colonial Dames. New York.

## V. PRINTS FROM ORIGINAL PLATES, AND REPRODUCTIONS

1883. Eighty-three Examples of Book-plates. W. Griggs.
1887. Illustrations of Armorial China. [Griggs.]
1891-92. Examples of Armorial Book-plates. Second Series. W. Griggs and Sons.
1893. Arthur Vicars. Book Plates. (Three series.)
1894. Rare book-plates of the XVth and XVIth Centuries. Frederick Warnecke.
1894. The Book-Plates of Ulrick, Duke of Mecklenburgh. Charles Teske.
1894. Irish Bookplates. Sir Bernard Burke.
1895. Wardour Press Series of Armorial Bookplates. Baronets. Joseph Jackson Howard.
1904. Book-plates of Edmund H. Garrett. William Howe Downes.

## VI. MODERN DESIGNS AND DESIGNERS

1893. Symbolical Book-Plates. Clemens Kissel.
1894. Heraldic Book-Plates. Prof. Ad. M. Hildebrandt.
1894. A Score of Book-Plates. G. Otto.
1897-8. Composite Book-Plates. E. Bengough Ricketts.
1900. One Hundred Book-Plates engraved on Wood. Thomas Moring.
1900. Fifty Book-Plates engraved on Copper. Thomas Moring.
[N.D.] Book-Plates by Thomas Moring.

1900. Book-Plates (over a dozen). Edward Gordon Craig.
1900. Book-Plates (45 Ex-Libris Labels). Edward Gordon Craig.
1900. A few Book-Plates. Triptych Designers.
1901. Some Children's Book-Plates. W. M. Stone.
1901. The Purple Book of Book-Plates. Joseph W. Simpson and Wilbur Macey Stone.
1901 [?]. Joseph W. Simpson: His Book.
1902. Children's Book-Plates. Zella Allen Dixson.
1902. Women Designers of Book-Plates.
1902[?]. A Set of Eight Book-Plates. J. J. Guthrie.
1904. Harold Nelson. His Book of Book-Plates.
1904. Modern Book-Plates. Swan Electric Engraving Company.
1905. A Little Book of Book-Plates. James Guthrie.
1905[?]. A Book of Book-Plates. Joseph W. Simpson.

## VII. DEALERS' CATALOGUES

1897. Dempsey and Carroll. New York.
1898. Ames and Rollinson. New York.
1900. The Writing-Table of the Twentieth Century. Brentano's, New York.
1906. Dodd, Mead and Co. New York.
[No date.] Ditto.
1908. Messrs. Ellis.
1909. Second Part.
1908. Charles A. Massey.

THE English Literature of book-plates is all recent excepting some newspaper and magazine articles and notes. The first work of importance is a "Guide to the Study of Book-Plates" by the Hon J. Leicester Warren, published in 1880. Since then, however, there has been a rapid growth, the literature at the present time being quite extensive. Many of the volumes I have described herein are simply books of designs, some are books of reproductions, but where possible these have been classified separately, as appears in the preceding list.

## I. BIBLIOGRAPHIES

The most important Bibliographies of, or in, English books are the following, which are hereinafter fully described, if not here set forth in detail.

I. English Book Plates, by Egerton Castle, 1892.

This describes a large number of items from periodicals, but only eight books.

II. French Book-plates, by Walter Hamilton, 1892.

III. A Bibliography of Book-Plates. Fincham (H.W.) and Brown (James Roberts), F.R.G.S. Plymouth. Printed for Private Distribution.

Pp. 24. 8vo. 1892.

I have not seen this, but it is important.

IV. American Bookplates, by Charles Dexter Allan.

This contains a comprehensive bibliography.

V. Catalogue of a Loan Exhibition held by the Club of Odd Volumes at the Museum of Fine Arts Boston. 1898.

This is a useful volume and the bibliography, though short, is important. Privately printed books are omitted.

VI. German Book-plates, by Count zu Leiningen-Westerburg, 1901.

VII. The Rise of the Book Plate, by W. G. Bowdoin.

This contains a very important bibliography.

VIII. Book Plates, by Edward Almack, 1904.

This contains a short bibliography.

IX. Ludwig Rosenthal's Catalogue 136. Munich, 1910.

This is a list of books for sale by Mr. Rosenthal.

Items 742 to 817 relate to ex-libris books, mostly in English.

Where I have not been able to see the books hereinafter mentioned, I have extracted the item from one of the foregoing.

Items from periodicals I have omitted, but several of the above contain comprehensive lists of such items. I might also add that my Bibliography of American Books on the Art and History of Engraving published in 1910 contains a list of important (and some unimportant) American books on the subject.

## II. PERIODICALS

All the art periodicals, those dealing with books, and many others, together with newspapers, from time to time contain articles (general or special) on book-plates, many of them of considerable importance. "Notes and Queries" should be particularly mentioned in this connection.

The following are a few devoted entirely or primarily to book-plates. Some are current but most of them have been discontinued. The date of commencement is the one given.

1887 (?). The Collector. An Historical Magazine for Autograph and Book Plate Collectors. Walter Romeyn Benjamin. New York.

Begun in 1887.

1890. The Book-Plate Collector's Miscellany. Edited by W. H. K. Wright. Borough Librarian, Plymouth. [Supplement to the "Western Antiquary."]

This was succeeded by the "Journal of the Ex-Libris Society."

1891. The Journal of the Ex-Libris Society. A. & C. Black, Soho Square, London.

This was established in 1891, published monthly in 4to, and is one of the most important books—or rather set of books—on the subject. The collector of book-plates cannot very well get along intelligently without it.

1894. Book-plate Annual and Armorial Year-Book. J. Leighton.

4to. Illustrated.

1896. Ex Libris. | Volume I. | July 1896 to April 1897. | Edition limited to Three hundred and ten copies. | . . . | Published by | The American Book-Plate Society. | Washington D.C.

Pp. 134. 6¼ in. by 8½ in. Illustrated.

[Four numbers only were published, and were also issued as above in book form.]

1900, etc. The Book | of | Book | Plates | Pvblished | Qvarterly at | 20 Frederick St. | in Edinbvrgh.

The size is 6¾ in. by 8⅝ in.

The first number was published in April 1900, the fourth in March 1901. 500 copies.

In the second number Joseph W. Simpson is named as editor.

The first number of Vol. II was issued 20th May 1901, the fourth number in August 1902. 500 copies.

The first number of Vol. III was issued October 1902, the fourth July 1903. In the first number Stewart Dick is named as editor.

The first number of Vol. IV was issued in 1903 with no month mentioned, and the name changed to "Books and Book-Plates: A Quarterly for Collectors," edited by James J. Guthrie. Up to this time the volumes were devoted entirely to book-plates, with many reproductions of plates and prints from original blocks, etc. Beginning with this number, however, it treats of books as books (rather than as literature) though it continued to be the organ of the Book-Plate Society and to deal with "Art in Book-Plates."

The first number of Vol. V was published in 1904, no month being named.

With the third number or part the name was changed to "Books and Book-Plates The Book-Lover's Magazine," and thereafter continued under the new title. While it continued to treat largely of book-plates, it devoted most of its pages to books, binding, etc., so that I am not noting further numbers herein.

The volumes are well printed, beautifully illustrated, and are of the greatest value to the collector of modern book-plates.

1902. The Literary Review and Book Plate Collector. The Charles E. Peabody Co., Boston.

1912. The Ex Libran | Volume 1, Number 1 | 1912 | H. Alfred Fowler | Kansas City, Missouri | U.S.A.

Limited to 400 copies. Beautiful title-page engraved by A. N. Macdonald.

Pp. 20, of which 11 are of text and 6 with book-plates. 6⅝ in. by 10 in.

Four numbers will complete each volume.

## III. BOOKS ABOUT BOOK-PLATES AND COLLECTING, AND CATALOGUES OF BOOK-PLATES

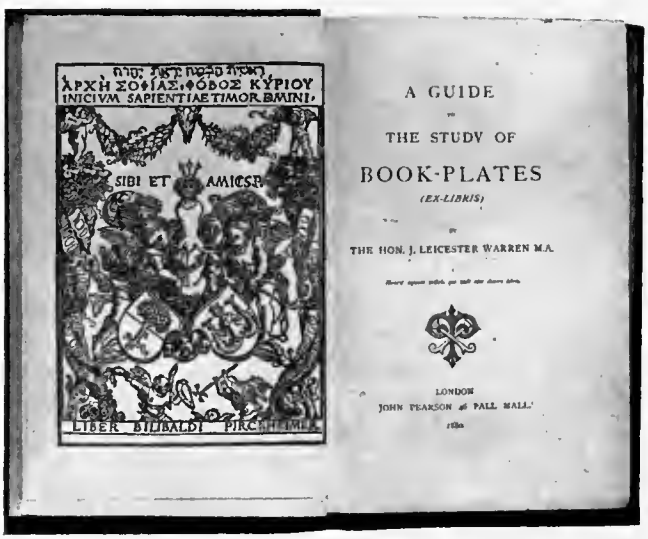
1837. On Book-plates. Rev. Daniel Parsons. Third Annual Report of the Oxford University Archæological and Heraldic Society. Oxford. J. Vincent.

Pp. 17 to 25. Roy. 8vo.

1880 A Guide | to | The Study of | Book-Plates | (Ex-libris) | by | The Hon. J. Leicester Warren, M.A. | . . . | London.

Pp. iii-238. $5\frac{5}{8}$ in. by $8\frac{7}{8}$ in.

This volume, the frontispiece and title-page of which are here shown, was the pioneer English book on the subject. It was most favourably received, the press notices being very interesting. The author's full name is John Byrne Leicester Warren, and later he succeeded to the title of Lord de Tabley. The volume is well arranged, delightfully written, and contains sixteen illustrations.




1900. A Guide | to | The Study of | Book-Plates | (Ex-Libris) | by | John Byrne Leicester Warren | (Lord de Tabley) | . . . | Manchester.

Pp. viii-228.

Same illustrations as in the first edition.

Reprints the preface to the first edition and contains a short additional preface by Eleanor Leighton (Hon. Eleanor Leicester Warren, afterwards Hon. Lady Leighton-Warren), in which it is stated that

> Every effort has been made to correct any errors of the First Edition, which, happily, were few, and for the most part amended by the writer himself; but no change has been attempted in the original character of the work. Such slight additions as appear have been transferred from the Author's own copy, wherein also are two other supplementary items of interest to the reader.

1894. An Index | to | "A Guide to the Study | of Book-Plates" | (*Ex-Libris*) | by | The Hon. J. Leicester Warren, M.A. | (Lord de Tabley) | Compiled by | F. J. Thairlwall | . . . | Reprinted . . . from | the Journal of the Ex Libris-Society, Vol. IV. | Plymouth | . . .

Pp. 28. $5\frac{3}{8}$ in. by $8\frac{1}{2}$ in.

1881. Leaves from a Library on Book-plates. Walter Hamilton, F.R.G.S.
March 26; April 2, 9, 16, 23, 30; May 7, 14.
London, Shields, Sloane Square.

1887. Notes on Book-plates, No. 1, English dated Book-plates, 1574-1800. Augustus W. Franks, F.R.S., V.P.S.A. Printed for private distribution.
Pp. 32. 8vo.

1889. Notes on Book-plates (ex-libris), with special reference to Lancashire and Cheshire examples, and a proposed nomenclature for the shapes of shields. J. Paul Rylands, F.S.A. Liverpool.
Privately printed. Demy 4to. Plates.

1890. Same, in "Transactions of the Historical Society of Lancashire and Cheshire."
Pp. 76. Illustrated. 8vo.
Printed for the Society (Liverpool).

1892. English Book-Plates | An illustrated handbook for | Students of Ex-Libris by | Egerton Castle | M.A., F.S.A. | London | . . . | New York.
Pp. xv-249. $5\frac{3}{8}$ in. by $7\frac{3}{8}$ in.
This is well illustrated, and is one of the classics. No subsequent publication has displaced it, in its special field.
It has a bibliography of English books, but only about half a dozen had appeared prior to that time. It also has a bibliography of magazine articles, in which will be found a large number of references.
On page 240 is a plate showing 67 types of shields, which are named in a table on page 241.
It is an excellent book from every standpoint.
935 copies as above and 65 numbered copies on Japanese vellum, Demy 8vo.

1893. Another edition with additional plates. This was again issued (without further alteration) in 1894.

1892. A Bibliography of Book-plates.
Fincham (H. W.) and Brown (James Roberts), F.R.G.S.
Plymouth, printed for private distribution.
Pp. 24. 8vo.

1892. French Book-Plates | A handbook for Ex-Libris | Collectors, by Walter | Hamilton, Hon. Treas. | of the Ex-Libris Society | London—New York.
Pp. viii-175. $5\frac{3}{8}$ in. by $7\frac{3}{8}$ in.
464 ordinary copies as above, and 36 numbered copies on Japanese vellum, Demy 8vo. Well illustrated and comprehensive.
It has a list of artists and engravers whose signatures are found on French book-plates, and a bibliography.

1893. Book-Plates, By W. J. Hardy.
(Vol. II of "Books about Books," London.)

1897. Book-Plates | By | W. J. Hardy, F.S.A. | Second Edition | London.
Pp. xvi-240. $5\frac{1}{8}$ in. by $8\frac{1}{8}$ in.
Frontispiece. Plate of Richard Towneley, 1702.
Frontispiece to preface. Impression of plate of Everard Green, Esq. Rouge Dragon. By G. W. Eve.
xlii plates and a few illustrations in text.
One of the best books on the subject.

1894. American Book-Plates | A Guide to their Study with Examples | By Charles Dexter Allen | . . . | With a Bibliography by Eben Newell Hewins | . . . | Illustrated with many reproductions of rare and interesting book-plates | and in the finer editions with many prints from the original | coppers both old and recent | New York . . . London.

Pp. xiv-437. $5\frac{3}{8}$ in. by $7\frac{3}{4}$ in.

Set up and electrotyped October 1894, reprinted November 1894, and later editions.

1894. Collectors' edition on English handmade plate paper, 100 copies. 41 plates from original coppers. $5\frac{7}{8}$ in. by $9\frac{1}{8}$ in.

This is the standard book for collectors of American book-plates. It contains chapters on Name-labels and Mottoes; Armorial Book-plates; Pictorial and Allegorical Book-plates and Plates of Colleges, Libraries and Societies; Book-plates of Special Interest; Early American Book-plate Engravers, with Lists of their Work; An Alphabetical List of Early American Book-plates; A Chronological List of the Dated Plates; An Alphabetical List of the Signed Plates, showing the exact Manner of Signing; A List of Mottoes found upon the Early Plates, with Translations; A few recent Examples; The American Collectors and Collections; The Ex-Libris Societies; Bibliography (American, English, and French); and a complete Index.

The Bibliography contains a large number of items.

1894. On the processes for | the production of | Ex-Libris | (Book-Plates) | By John Vinycomb, M.R.I.A. | . . . | Reprinted from the Journal of the Ex-Libris Society | with additional illustrations | London.

Pp. xii-96. 5 in. by $7\frac{3}{8}$ in. Frontispiece in silver and colours. 17 plates (one by C. W. Sherborn printed from the original copper), 37 ex-libris illustrations in the text, 4 half-tone blocks, and 9 illustrative cuts of presses, tools, etc., in the text.

This is not only an excellent book on the subject mentioned in the title, but also on the subject of engraving generally. The illustrations are well made and it is a delightful little volume.

1895. Dated Book-Plates | (Ex-libris) | with | A Treatise on their Origin and Development | by | Walter Hamilton | . . . | Part I. Dated Book-Plates prior to 1700 |

Part II. Dated Book-Plates of the Eighteenth Century | Part III. Dated Book-Plates of the Nineteenth Century | With about one hundred illustrations | . . . | London.

Pp. 2 unnumbered + 124 (text) + 225 (list) + 7 (additional list) + unnumbered pages of index. $8\frac{1}{4}$ in. by $10\frac{1}{2}$ in.

It is one of the most useful general books to the collector of book-plates, and the only comprehensive English work on the subject of dated plates. It includes plates from 1513 (on the cover the date is 1516) to 1895 inclusive.

1895. Ladies' Book-plates | An illustrated handbook for | Collectors and Book-lovers | by Norna Labouchere | London . . . New York.

Pp. xiv-358. $5\frac{3}{8}$ in. by $7\frac{3}{8}$ in. 10 separate plates (8 being from original coppers) and a large number of other illustrations.

Its contents are as follows:

Chapter I. English Ladies' Dated Plates of the Seventeenth and Eighteenth Centuries.
II. Women Bibliophiles.
III. Undated Ladies' Plates.
IV. Women's Heraldry.
V. Ladies' Book-plates by Modern Designers.
VI. Lady Designers.
VII. Mottoes on Ladies' Plates.
VIII. Foreign Ladies' Book-plates.
IX. Joint Book-plates.

Alphabetical Lists.
I. English Ladies' Plates.
II. Foreign Ladies' Plates.
III. Joint Plates.

1896. List of English Ladies' Armorial book-plates. J. C. Stitt. London.

4to. Many illustrations.

1896. Ex Libris | Essays of a Collector | By Charles Dexter Allen | With Twenty-one Copperplate Prints | Boston and New York | . . . | London.

Pp. xxxv-157. $5\frac{3}{4}$ in. by $7\frac{7}{8}$ in. 800 copies of which 750 are the ordinary edition. The plates are beautifully printed on Japanese vellum from the original coppers. An interesting volume.

1896. Lambert (of Newcastle-upon-Tyne) as an Engraver of Book-plates. By John Vinycomb, M.R.I.A. Reprinted from the Journal of the Ex-Libris Society. Corrected and revised. 58 selected examples from the copperplates in the possession of Lambert's successors. With biographical notes and memoranda on 124 book-plates executed by Lambert, by Richard Welford, and an appendix—Notes on the Heraldry of the plates, by John Vessey Gregory. Newcastle-upon-Tyne.

12mo. 150 copies.

1896. Number 1. | Ex Libris Leaflets | The Rose Family | of | Suffield, Con-

necticut. | By | James Terry. | Printed for the Author | November 1896 | 17 College Street | New Haven Conn.

6 in. by 8⅝ in. Reproduction of Rose plate, and one page of description.

Number 2. | Ex Libris Leaflets | Rev. John Tyler | of | Norwich, Connecticut | By | James Terry | Printed for the Author | November 1896 | 17 College Street | New Haven, Conn.

6 in. by 8⅝ in. Reproduction of the plate and one page of description.

Number 3. | Ex Libris Leaflets | Abraham Pettibone | of | Burlington, Connecticut | by | James Terry | Printed for the Author | November 1896 | 17 College Street, New Haven Conn.

Reproduction of the plate and one page of description.

Number 4. Ex Libris Leaflets | Allyn Hyde | of | Ellington, Connecticut | together with a | Review of "An Early Connecticut Engraver and His Work" | by | James Terry | . . . | Printed for the Author | July 1906 | 78 Wethersfield Avenue | Hartford, Connecticut.

Pp. 17. 6 in. by 8⅝ in. Impression from the original copper.

The review is of Mr. Bates' work entitled as above. The name of the engraver is Richard Brunton.

See page 424 hereof.

1897. Artists and Engravers | of | British and American | Book Plates | A book of reference for book plate and print | Collectors | by | Henry W. Fincham | . . . | London.

Pp. xvi-135. 8¾ in. by 11¼ in. 74 illustrations of book-plates. 1,050 copies.

The list of artists is arranged in four columns as follows:

Artist and Book Plate.

Signature.

Style.

Date.

There is also an index arranged under names of owners of plates.

1898. Book-Plates, Old | and New | by | John A. Gade. | M. F. Mansfield and | Company, New York. [No date.]

Pp. 40. 4½ in. by 7 in. Illustrated.

1898. Book Plates and | Their Value | by | J. H. Slater | . . . | English and American Plates | London.

Pp. 241. 5 in. by 7⅝ in.

This contains the following:

Part I. On the subject generally.

Chapter I. A Survey: Introductory and Historical.

II. Systems of Classification.

III. Noted Engravers of English Plates.

IV. American Plates.

V. The Principles of Valuation.

Part II. Book Plates & their Value.

Alphabetical List of some of the most noted book-plates arranged under their owners' names with prices realized at auction.

1898-9. Modern | Book-Plates | & their designers | Winter Number of | The Studio | Price 1*s.* nett | London. . . .

On the title-page (which is the cover) is the following: "A limited edition of this number, with the text and supplements printed on fine paper, on one side only, is now ready, price five shillings nett."

Pp. 78. $8\frac{1}{8}$ in. by $11\frac{3}{4}$ in. Well illustrated.

It contains the following articles:

British Book-plates. By Gleeson White.

French Book-plates. By Octave Uzanne.

Some American Book-plates. By Jean Carré.

German Book-plates. By Hans W. Singer.

Some Austrian Book-plates. By Wilhelm Schölermann.

Belgian Book-plates. By Fernand Khnopff.

1899. Odd Volumes | and their | Book-plates. | By | Walter Hamilton | . . . | Reprinted from | The Journal of the Ex-Libris Society | London | . . . | 1899.

Pp. 71 + portrait frontispiece and 26 plates. $4\frac{1}{2}$ in. by $5\frac{3}{4}$ in.

250 copies printed of which 150 were for sale. Price five shillings.

1899. A list of Book-Plates Engraved on Copper by Edwin Davis French. Cleveland, Ohio.

Printed for subscribers.

Pp. 32. Nar. 8vo. 6 plates. 120 copies.

Has supplement of plates 134 to 144 and Index by Arnold Wood.

1900. Ex-Libris. A Disquisition concerning Book-Plates, with a few remarks on the cult thereof. By J. S. C. Elkington. With examples from the pen of Norman Lindsay.

Melbourne, Australia, October 1900.

1901. The Rise of the | Book-plate | Being an exemplification of the Art | Signified by various Book-plates | from its earliest to its most recent | practice. Illustrated by reproductions | in miniature and otherwise. Text by | W. G. Bowdoin | with an introduction and chapter on | the study and arrangement of Book- | plates by Henry Blackwell | New York.

Pp. 207. $7\frac{1}{8}$ in. by $9\frac{1}{4}$ in.

In addition to a large number of reproductions, it contains the Book-plates of "The Monk Skinner Library, Manchester, Vermont" and "Edward Courtland Gale," both printed from the original coppers of Mr. E. D. French.

It contains an Introduction and the following chapters:

The Study and Arrangement of Book-Plates.

The Rise of the Book-Plate.

On the Selection of a Book-Plate.

Some of the more Important Recent American Engravers and Designers of Book-Plates.

A Bibliography of Book-Plate Literature.

A Selected List of American Periodical Contributions to Book-Plate Literature.

A Selected List of English Periodical Contributions to Book-Plate Literature.

Book-Plate Inscriptions.

Followed by 168 pages (pp. 40 to 207 inclusive) of reproductions of book-plates (from one to eight plates on a page) arranged by countries.

It is an excellent book from every standpoint.

1901. German Book-plates | An Illustrated Handbook of | German & Austrian Exlibris | By Karl Emich Count zu | Leiningen-Westerburg | Translated by | G. Ravenscroft Dennis | London—New York.

Pp. xix-531. $5\frac{3}{8}$ in. by $7\frac{3}{8}$ in.

Well illustrated and comprehensive. It has a valuable section [(2) p. 493] on the arrangement of a collection, a bibliography, and other interesting notes.

1902. Book-Plates of To-day | Edited by Wilbur Macey Stone | New York.

Pp. 62. $7\frac{1}{4}$ in. by $9\frac{3}{4}$ in.

1903. Concerning Book-Plates | A handbook for Collectors | by | Zella Allen Dixson A.M. | . . . | with Illustrations and Plates | [Vignette—Wisteria Cottage Press] | Chicago | Published by the Wisteria Cottage Press.

Pp. xv-217. $5\frac{1}{2}$ in. by 8 in.

Frontispiece Portrait of Charles William Sherborn, and 29 illustrations of book-plates.

It contains the following chapters:

I. The Subject in General.

II. Special Book-Plates and their value.

III. Some famous Book-Plate Artists of the past.

IV. Some Modern Artists who make Book-plates.

V. Classification and arrangement.

VI. Book-plate Associations, Clubs and Societies.

VII. Some institutions and individuals making collections of Book-plates.

This last chapter is a list of 13 double pages of collectors under the following headings:

Name, Address, Number of Plates, When begun, Sub-Collections [*i.e.* specialities] Arranged by, General Exchanges Desired?.

1903. Same title-page as above.

Prospectus and press-opinions and opinions of others, of above.

Pp. 37. $5\frac{1}{2}$ in. by 8 in.

1903-4. Franks Bequest | Catalogue | of | British and American | Book Plates | Bequeathed to the Trustees of the | British Museum | by Sir Augustus Wollaston Franks | K.C.B.—F.R.S.—P.S.A.—Litt.D. | By E. R. J. Gambier Howe F.S.A.

Vol. I. 1903, pp. x-458. 13,182 items. A-G. 7 plates.

Vol. II. 1904, pp. [iv]-443. Items 13,183 to 25,908. H-R. 6 plates.

Vol. III. 1904, pp. [vi]-387. Items 25,909 to 34,468, together with two pages of additional items. S-Z and Supplements. 6 plates.

Pp. 320 to 387 comprise an Heraldic Index to the anonymous plates.

The preface to Vol. I and short preface to Vol. III are by [Sir] Sidney Colvin.

Sir Augustus Wollaston Franks, for nearly thirty years Keeper of British and Mediæval Antiquities in the British Museum, died in 1897 and bequeathed to the Trustees (amongst other things) his famous collection of book-plates. In addition to those described in the above volumes, there were nearly 30,000 in the foreign portion.

The duplicates not retained by the Trustees were purchased by Messrs. Ellis, who issued a catalogue in 1906 which is hereinafter described.

The preface gives an interesting account of how the donor began his collection, and also a general survey of the collection and its arrangement.

1904. Bookplates | by | Edward Almack, F.S.A. | with forty-two illustrations | . . . | London.

Pp. viii-180. $4\frac{1}{2}$ in. by $5\frac{7}{8}$ in.

1910. The same. Chicago, U.S.A.

This is one of a series entitled "Little Books on Art," the General Editor being Cyril Davenport.

It is well printed, well illustrated, and well written.

It contains a short bibliography.

1905. A descriptive Checklist | of the | Etched & | Engraved | Book-Plates | by J. Winfred Spenceley | with notes and | introduction by | Pierre de Chaignon la Rose | The Troutsdale Press. Boston.

Pp. xxxii-56. 6 in. by 9 in. 135 items. Portrait and illustrations.

There are two supplemental lists, one covering Nos. 136 (June 1904) to No. 172 (January 1906), with errata, and one covering No. 173 (January 1906) to No. 204 (January 1908). 250 copies.

I do not know whether there were two editions, but my copy is one of 50 on Japanese vellum.

The illustrations, excepting the portrait frontispiece, are printed from the original coppers etched by Mr. Spenceley, some of them being printed with coloured ink.

1909. [Vignette] | Check-List | J. Winfred Spenceley | Book-plates | Association Book Co. of | New York.

Pp. 8 (unnumbered). $4\frac{1}{4}$ in. by $6\frac{1}{4}$ in. 125 copies. 209 items.

1910. J. Winfred Spenceley | His Etchings and Engravings | in the form of Book Plates | [Vignette—Lamp] | New York.

Privately printed.

Pp. 134. $6\frac{5}{8}$ in. by $9\frac{3}{8}$ in. 100 copies.

The brief memoir is by the artist's widow—Clare Holbrook Spenceley—a touching tribute, beautifully written.

The biographical note is by J. M. A. (Andreini) who also copyrighted the book.

The catalogue is arranged alphabetically by name of owner of book-plate, with the numbers of the previous lists. There is also a chronological list.

The book is not illustrated, but it is beautifully printed.

The plates are fully described in all their known states.

1906. Catalogue | of | British and American | Book-Plates | (ex-libris) | collected by the late Sir Augustus Wollaston Franks K.C.B. etc. | Ellis | (J. J. Holdsworth & G. Smith) | 29 New Bond Street | London, W.

Pp. 244. $5\frac{1}{4}$ in. by $8\frac{1}{4}$ in.

This is a catalogue of 7,354 items, which the British Museum did not retain, as they were duplicates either of plates already in the Museum, or of those from that portion of the Franks collection which they did retain.

1906. An Early | Connecticut Engraver | and his Work | by Albert C. Bates | Hartford.

Pp. 48. 8vo. 42 plates.

The early engraver referred to is Richard Brunton, and the illustrations are principally book-plates engraved by him.

1908. Edwin Davis French | A Memorial | His Life . . . His Art | [Etched vignette of " The Sower "] | New York | Privately Printed.

Pp. xiii-95. $6\frac{1}{2}$ in. by $9\frac{5}{8}$ in. 425 copies on Italian hand-made paper and 50 on Imperial Japanese vellum.

Portrait frontispiece, vignette on title-page and 12 other illustrations.

The text is by Ira Hutchinson Brainerd.

The catalogue describes:

298 book-plates (many in several states).

1 announcement.

31 designs and engravings.

There is an index to the book-plates and another to the designs and engravings.

Many of the illustrations are printed from the original coppers etched or engraved by Mr. French.

Although not a book about book-plates, the following should be noted in this connection.

1909. English Heraldic | Book-Stamps | Figured and Described | by | Cyril Davenport V.D., F.S.A. | . . . | London.

Pp. vii-451. 6¾ in. by 10 in. Illustrated.

1910. Indiana | Bookplates | Esther Griffin White | Nicholson Press | Richmond Indiana.

Pages not numbered. 6¼ in. by 9¼ in.

Introduction and the following chapters:

I. Bookplate History.
II. "The Hoosier Group."
III. Indianapolis Designers.
IV. Richmond Designers.
V. Raymond Perry White.
VI. In and Out of Indiana.
VII. Libraries and Colleges.
VIII. Cities and Towns.
IX. J. E. Bundy.
X. Charles S. Gonner, Landscape Painter.

Appendix and Introduction to it.

The Appendix contains Alphabetical list of the engravers (or designers) and their plates.

The book is well printed and contains a large number of excellent reproductions of book-plates, some being printed from the original coppers or blocks, and some being printed in colours. It is not well arranged however; the pages are unnumbered, there is no index, and no way of finding the plates referred to in the text, except by turning them over one by one, as they are not inserted opposite the pages on which they are mentioned.

1910. The Book-plates | of | William Fowler Hopson | by | Charles Dexter Allen | Berkeley | at the sign of the Berkeley Oak.

Pp. 12. 5 in. by 7⅜ in. 102 items. Portrait and 3 plates. 50 copies.

1910. Charles William Sherborn. | An Appreciation | by William Fowler Hopson | Together with a Tribute to Mr. Sherborn in Verse | by Sheldon Cheney | with a Portrait and Two Plates | Berkeley | At the Sign of the Berkeley Oak.

Pp. 8. 5 in. by 7⅜ in. 50 copies.

## IV. EXHIBITION CATALOGUES

1889. Washington Centennial Catalogue. New York 1889.

Item 393 gives list of Book-Plates on Exhibition for the first time in America.

1894. A Classified List of | Early American | Book-Plates | . . . | by | Charles Dexter Allen | . . . | The Grolier Club.

For a full description of this, and of the reissue [large paper edition] see Chapter XIX under title of Grolier Club, Publication XX and Exhibition Catalogue No. 24.

1895. Ex-Libris Exhibition. Some notes on the decorative treatment of English Ex-Libris from 1574 to 1830, with a list of the Book-Plate Designers of to-day, by J. Carlton Stitt. Liverpool.

1898. Catalogue | of a | Loan Exhibition of Book-Plates and Super-Libros | Held by | The Club of Odd Volumes, | at the Museum of Fine Arts, | April 25th to June 5th 1898.

Pp. xxviii-189. $4\frac{3}{4}$ in. by $7\frac{1}{2}$ in. [Boston.]

10 illustrations of book-plates.

Introduction by Committee of Club of Odd Volumes on Book-Plate Exhibitions. Contains a Bibliography.

1898. An Exhibition of | Book Plates | by the Caxton Club (in | the Art Institute) Febru- | ary vii to xxvi. MDCCCXCVIII.

Pp. 26. 16mo. 300 copies.

1899. Odd Volumes | and their | Book-Plates | by | Walter Hamilton | . . . | Reprinted from | the Journal of the Ex Libris Society | London | . . .

Pp. 2 (unnumbered) + 71 + portrait frontispiece and 26 plates. $4\frac{1}{4}$ in. by $5\frac{5}{8}$ in.

250 copies printed, of which 150 were for sale.

1901. A Talk | on Book-Plates | a paper read by Charles Dexter Allen at a | Meeting of the Club of Odd Volumes | of Boston Massachusetts | [Emblem] | Boston | the Club of Odd Volumes.

Pp. 41. $6\frac{1}{2}$ in. by $8\frac{3}{4}$ in.

52 numbered copies for members.

3 lettered copies for the author.

1908. Loan Exhibition | of Colonial | Book-Plates | Society of Colonial Dames | State of New York | April first to June first.

Pp. iv-39. 16mo. 209 items. Illustrated.

The introduction is by Daniel McNeely Stauffer.

## V. PRINTS FROM ORIGINAL PLATES, AND REPRODUCTIONS

1884. Eighty-three examples of Book-plates from various collections. Plates. Privately printed. W. Griggs, Hanover Street, Peckham, London. 4to.

1887. Illustrations of Armorial China. Plates. Privately printed, folio. [Griggs.] Contains a number ot facsimiles of book-plates.

1891-92. Examples of Armorial Book-plates. Second Series. Plates. London: W. Griggs and Sons, Ld. 4to.

This volume contains 147 facsimiles and is scarce. The 1884 volume is rare, as only 60 copies were printed.

1893. Arthur Vicars, F.S.A., (Ulster King of Arms.) Book-Plates. (Ex-libris.)
Series I. Library Interior Book-Plates.
Series II. Literary Book-Plates.
Series III. Book-Pile Ex-Libris.
Plymouth. Reprinted from Ex-Libris Journal for private circulation.

1894. Rare book-plates (Ex-libris) of the XVth and XVIth centuries, by A. Duerer [*sic*], H. Burgmair, H. S. Beham, Virgil Solis, Jost Amman, etc. Edited by Frederick Warnecke. London.

5 series in 1 volume. Sm. 4to.

Numerous reproductions of book-plates.

100 copies.

1894. The Book-Plates | of | Ulrick Duke of Mecklenburgh, | woodcuts by | Lucas Cranach | and other Artists, | besides several Ex-libris | of some other members of the | Mecklenburgh Dynasty | Collected and Edited | by | Charles Teske | . . . | Berlin. . . . | London. . . .

14 reproductions on pages $8\frac{1}{4}$ in. by 12 in. with above title-page (and also the same title-page on cover) with border.

In addition to the words quoted above, the title-pages also contain a list of the plates.

1894. Irish Bookplates. From the Collections of Sir Bernard Burke, C.B., LL.D., Ulster King of Arms.

Privately issued by his son, Henry Farnham Burke, F.S.A., Somerset Herald, Genealogist to the Order of St. Patrick. 100 copies.

Supplementary volume. 30 copies.

Over 100 Irish ex-libris are reproduced in chromo-lithography by Griggs. All are prior to 1760.

1895. The Wardour Press Series | of | Armorial Bookplates | Baronets | From the Collections | of | Joseph Jackson Howard, LL.D., F.S.A., | Maltravers Herald Extraordinary | London.

Pp. 27 followed by reproductions of the plates printed on heavy plate-paper, and an index. $8\frac{1}{2}$ in. by $11\frac{3}{8}$ in. 200 copies.

This is the first volume of a contemplated series which I do not think was completed. It is a beautiful volume.

1904. Book-plates | selected from the Works of | Edmund H. Garrett | & a notice of them by | William Howe | Downes | The Trouts-dale Press | Boston.

Pages not numbered. 6 in. by 9 in. 1 portrait, 15 fine proofs of book-plates, 5 head- and tail-pieces, 7 pages text, 5 pages catalogue (57 items).

Only 35 copies printed.

This is an exquisite little volume printed on Japan vellum, the illustrations being printed in various tints from the original plates.

52 plates are described.

## VI. MODERN DESIGNS AND DESIGNERS

Attention should again be called to the extra number of "The Studio" published in the winter of 1898-9, entitled "Modern Book-Plates & their designers."

It is described in Section III of this chapter, but is also of importance in connection with this section.

1893. Symbolical Book-plates. Twenty-five Ex-Libris designed and drawn by Clemens Kissel. London, H. Grevel & Co. (1893), 1894.

8vo.

1894. Heraldic Book-Plates. Twenty-five Ex-Libris. Invented and drawn by Prof. Ad. M. Hildebrandt. London.

1894. A Score of Book-Plates. Designed and drawn by G. Otto. With a preface by Frederick Warnecke. London.

1897-8. Composite | Book-Plates | 1897-8 | Fructus | inter | folia | [These words are worked into an elaborate device] | Edward Arnold | London.

1 page of preface by E. Bengough Ricketts ($5\frac{5}{8}$ in. by $8\frac{7}{8}$ in.), 1 page of verse by C. Jelf-Sharp.

About 60 plates, beautifully designed.

1900. One Hundred | Book Plates | Engraved on Wood | by Thomas Moring | London | . . .

Pp. xxv + 100 plates. $7\frac{5}{8}$ in. by $10\frac{1}{8}$ in.

1900. 50 Book Plates | Engraved on Copper | by Thomas Moring | London | . . .

Pp. xv + 50 plates. $7\frac{5}{8}$ in. by $10\frac{1}{8}$ in.

Only 25 copies of each of the above printed on Japanese vellum. The plates are beautifully designed and printed.

[No date.] Book-Plates by Thomas Moring. London.

I have not seen a copy of this.

1900. Book-Plates. A Booklet of over a dozen examples (some hand-coloured) of Ex-Libris. Designed and Engraved by Edward Gordon Craig, and printed on a brown-toned paper. A few copies on white hand-made paper. At the Sign of the Rose. Hackbridge, Surrey.

350 copies.

1900. Book-Plates. A set of 45 Ex-Libris Labels. Designed and engraved (23 hand-coloured) by Edward Gordon Craig, including the Book-Plates of Miss Ellen Terry (four designs) Miss Cissy Loftus, Miss Marion Terry, William Winter, John Drew, and James Pryde. At the Sign of the Rose. Hackbridge, Surrey.

1900. A few | Book Plates | and other dainty | devices by the | Triptych | New York October 1900.

Pages unnumbered. $4\frac{1}{4}$ in. by 7 in. Illustrated. 250 copies.

[The Triptych Designers.]

1901. Some Children's | Book-Plates | An Essay in Little | by | Wilbur Macey Stone | Gouverneur New-York | Brothers of The Book.

Pp. 33 unnumbered + frontispiece and 9 plates [specimens of plates]. 5 in. by $7\frac{7}{8}$ in.

350 copies, privately printed.

1901. The Purple Book of Book-Plates. By Joseph W. Simpson and Wilbur Macey Stone. With 25 illustrations printed on purple paper.

1901 (?) Joseph W. Simpson: His Book. A Book of Twelve Designs for Book-plates.

Edition de luxe, 75 copies, each design hand-coloured and signed.

Ordinary edition, 300 copies.

1902. Children's book-plates. By Zella Allen Dixson. Chicago.

Illustrated.

1902. Women Designers of book-plates. New York.

12mo. 100 copies on Japanese vellum.

1902 (?). A set of Eight Book-Plates. By J. J. Guthrie.

Printed by the artist on suitable paper.

In blue covers.

1904. Harold | Nelson | [Woodcut of an artist with a small shield containing date—1904] | His Book of | Book Plates.

24 original designs.

325 copies of which 25 are on Japanese vellum numbered and signed by the artist.

1904. Modern Book-plates. Catalogue of a small collection representative of the various methods employed by the Swan Electric Engraving Company for reproducing the original drawings of artists, amateur and professional.

London. 12mo.

1905. A Little Book of | Book-Plates | containing Forty Designs | including many unnamed ones. | [Vignette—Ex Libris James Guthrie] | With an Introduction by the Artist | Harting | At the Pear Tree Press.

3 pages of introduction, and about 40 designs. $5\frac{1}{8}$ in. by $7\frac{1}{4}$ in.

1905 (?). Joseph W. Simpson. A Book of Book-Plates, consisting of 13 original designs. 375 copies of which the first 75 are hand-coloured by the artist.

## VII. DEALERS' CATALOGUES

1897. Book-Plates.

Dempsey & Carroll, New York City.

1898. Book-Plates.

Ames and Rollinson, New York City.

1900. The Writing-Table of the Twentieth Century. Being an account of Heraldry, Art, Engraving, and Established Form for the Correspondent, by F. Schuyler Mathews. Brentano's (New York).

Contains a chapter on book-plates.

1906. Bookplates | A Catalogue of | a Selection con- | taining some | extremely | rare items | such | as | a plate | Engraved | by Paul Re- | vere, The Hilde- | brand Brandenberg | & William Penn Plates | From the Collection of | Dodd, Mead & Co. | New York.

Pp. 40. 5 in. by $7\frac{1}{2}$ in. Illustrated.

Ex Libris | Book Plates | Their Origin, Design | Execution | and Cost. New York. [No date.]

Pages not numbered. 5 in. by $6\frac{1}{4}$ in. Illustrated.

This is an interesting trade catalogue and book of designs.

1908. Ellis's Catalogue | of | Book-Plates | (Ex-Libris) | including extensive series of | Dated Plates p. 1 | American Plates p. 13 | Bookpiles p. 17 | Large and Fine Plates p. 19 | E. D. French p. 21 | C. W. Sherborn p. 22 | With an abbreviated list of miscellaneous | family plates | . . . | London.

Pp. 36. $5\frac{1}{4}$ in. by $8\frac{1}{4}$ in. 632 items, and in addition, the collection of family plates (A. to J.) mentioned in the title.

1909. Same—including series of | Ladies' Plates—pages 1-16 | Foreign Plates—pages 17-25 | And an abbreviated list of plates | of families arranged alphabeti- | cally from J to Z—pages 26-40 | . . . | London.

Pp. 40. $5\frac{1}{4}$ in. by $8\frac{1}{4}$ in. 765 items and in addition the list of family plates mentioned in title.

[1908.] A Catalogue | of Old and Rare | British and American | Book-Plates | (Ex Libris) | Offered for sale | at the prices affixed, by | Charles A. Massey | 136 Upper Tulse Hill | London, S.W. | [No date.]

Pp. 76. $5\frac{1}{2}$ in. by $8\frac{1}{2}$ in. 2,449 items, well described, and 14 plates, each containing 6 reproductions excepting the frontispiece which has only one. The descriptions refer to the various standard books on the subject.

# CHAPTER XXII

1. BOOK ILLUSTRATIONS
2. SPORTING AND MILITARY PRINTS
3. JAPANESE PRINTS
4. HISTORICAL AND TOPOGRAPHICAL PRINTS
5. CARICATURES AND SATIRICAL PRINTS

## 1. BOOK ILLUSTRATIONS

1887. Modern Methods. Wood.
1889. Pen Drawing and Pen Draughtsmen. Joseph Pennell.
1894. Second Edition.
1897. Third Edition.
1891. Last Words on the History of the Title-page. Alfred W. Pollard.
1892. American Illustrators. F. Hopkinson Smith.
1893. Early Illustrated Books. Alfred W. Pollard.
1894. Iconography of Don Quixote. H. S. Ashbee.
1894. Italian Book Illustrations. Alfred W. Pollard.
1895. Modern Illustration. Joseph Pennell.
1896. Decorative Illustration of Books. Walter Crane.
1896. The Illustration of Books. Joseph Pennell.
1897. The Work of Charles Keene. Joseph Pennell.
1899. Dickens and his Illustrators. F. G. Kitton.
1902. Old Picture Books. Alfred W. Pollard.
1903. English Book-Illustration of To-day. R. E. D. Sketchley.
1903. English Illustration. "The Sixties." J. W. G. White.
1903. Engraving for Illustration. Joseph Kirkbride.
1904. Illustrators of Montmartre. F. L. Emanuel.

## 2. SPORTING AND MILITARY PRINTS

1893. Engraved Works of J. F. Herring, Senior. J. B. Muir.
1899. Illustrated Sporting Books. J. Herbert Slater.
1892. Index of Engravings in the Sporting Magazine. [Sir] Walter Gilbey.
1908. Old Sporting Prints. Ralph Nevill.
1909. British Military Prints. Ralph Nevill.
1911. Naval Battles. Harry Parker and Comr. Charles Napier Robinson.
1911. Sporting Books. Messrs. Hatchards.
Angling Book-plates and Prints.

### 3. JAPANESE PRINTS

1882-4. The Ornamental Arts of Japan. George Ashdown Audsley.
1888-91. Artistic Japan. S. Bing and others.
189[?]. Japanese Engravings and Chromoxylographs. Capt. F. Brinkley.
1893. Catalogue. Boston Museum of Fine Arts. E. F. Fenollosa and Dr. William Sturgis Bigelow.
1893. National Art Gallery, South Kensington. Catalogue. Edward F. Strange.
1894. Smithsonian Institution. Japanese Wood-cuts. T. Tokuno and S. R. Koehler.
1895. Japanese Wood Engravings. William Anderson.
1905. Another Edition.
1895. Japanese Color-Prints. W. H. Ketcham.
1896. The Masters of UKIOYE [*sic*]. E. F. Fenollosa.
1897. Japanese Illustration. Edward F. Strange.
1897. Exhibition Catalogue—The Caxton Club. Frederick W. Gookin.
1898. South Kensington Museum—Books on Japanese Art.
[1901.] Hiroshige. M. McN. Fenollosa.
1904. The Colour-Prints of Japan. Edward F. Strange.
1906. Hokusai. Edward F. Strange.
1906. Library of Congress, Washington. The Noyes Collection.
1908. Loan Exhibition. Chicago. F. W. Gookin.
1908. Board of Education. South Kensington. Prints by Utagawa Toyokuni I.
1908. Board of Education. South Kensington. Japanese Colour-Prints. Edward F. Strange.
1909. Exhibition of Japanese Prints. The Fine Art Society.
1910. Exhibition of Japanese Prints. The Fine Art Society.
1910. History of Japanese Colour-Prints. W. von Seidlitz.
Sale Catalogues.
Other References.

### 4. HISTORICAL AND TOPOGRAPHICAL PRINTS

General References.
1818. Bibliographical Account of Principal Works relating to English Topography. William Upcott.
1872. Catalogue. Corporation of London Library and Museum. Prints from John E. Gardiner Collection.
1878. Catalogue of Collection of F. Crace.
1890. British Museum. Guide to an Historical Collection of Prints. [Sir] Sidney Colvin.
1897. A Prospect of the Colledges in Cambridge in New England. William Loring Andrews.
1897. New Amsterdam, New Orange, New York. William Loring Andrews.
1897. Plans and Views of New York City. The Grolier Club.
1898. Fragments of American History, Illustrated by American Engravers—18th century. William Loring Andrews.
1898. English Broadsides. Earl of Crawford [James Ludovic Lindsay].
1901. The Iconography of the Battery and Castle Garden, New York. William Loring Andrews.
1901. List of New York Views. New York Public Library.
1903. Maps of America—Congressional Library. Phillips.
1904. Views of Early New York. Colonial Order of the Acorn.
1906. Index. Manuals of the Corporation of City of New York. Society of Iconophiles.
1908. Catalogue of Engravings issued by the Society of Iconophiles. Richard Hoe Lawrence and William Loring Andrews.

1909. Catalogue. Views of Old New York. [Lawyers Title Insurance and Trust Co. New York.] J. H. Jordan.
1909. Catalogue. Prints, etc. Hudson-Fulton Celebration. [New York Public Library.] Frank Weitenkampf.
1911. Boston Views.
1911. Touring in 1600. E. S. Bates.
1912. Catalogue. Engravings of Historical and Topographical Interest. Maggs Bros.

## 5. CARICATURES AND SATIRICAL PRINTS

1757. England's Remembrancer.
1762. A Political and Satirical History of the Years 1756-1762. [Fourth edition of England's Remembrancer.]
1788. Rules for drawing Caricatures.
1809. A Satirical View of London. John Corry.
1813. Historical Sketch of the Art of Caricaturing. J. P. Malcolm.
1848. England under the House of Hanover. F. W. Fairholt.
1865. History of Caricature and Grotesque in Literature and Art. F. W. Fairholt.
1875. Another Edition.
1868. Caricature History of the Georges. Thomas Wright.
1904. Another Edition.
1870-83. Catalogues. British Museum. Political and Personal Satires. Fredk. G. Stephens.
1874. English Graphic Satire. R. W. Buss.
1878. Caricature and other Comic Art. James Parton.
1886. English Caricaturists and Graphic Humourists of the 19th Century. Graham Everitt.
1904. The Boston Port Bill. [The Grolier Club.] R. T. H. Halsey.
1904. The Art of Caricature. Grant Wright.
1904. History of 19th Century in Caricature. Arthur Bartlett Maurice.
1905. Caricaturists and Comic Artists of the Day. J. A. Hamerton.
1905. Social Caricature—18th Century. George Paston.
1909. Another Edition.
1907. The English Caricaturists. Albert E. Gallatin.
190[?]. Eighteenth Century in English Caricature. S. Brinton.

### Bunbury, William

1889. William Bunbury. Harry Thornber.

### Cruikshank, Isaac, George, and Robert

1871. Catalogue of Works of George Cruikshank. G. W. Reid.
1878. George Cruikshank. William Bates.
1879. Second Edition.
1878. List of Books.
1882. Life of George Cruikshank. Blanchard Jerrold.
1898. Another Edition.
1884. Essay on the Genius of George Cruikshank. William Makepeace Thackeray.
1897. The Three Cruikshanks. Frederick Marchmont and Julian Moore.
1903. Works of George Cruikshank. Capt. R. J. H. Douglas.
[1908.] George Cruikshank. W. H. Chesson.
1911. Capt. R. J. Douglas. Sale Catalogue.
1911. William Hughes Hilton. Sale Catalogue.
Other Sale Catalogues.

DAUMIER AND GAVARNI

1904. Daumier and Gavarni. Henry Frantz and Octave Uzanne.
1907. Honoré Daumier. Elizabeth Luther Cary.

GILLRAY, JAMES

1798. Consequences of the French Invasion. Sir John Dalrymple.
1830. Illustrative Description. Works of James Gillray. Thomas M'Lean.
1835. Gillray's Works. Catalogue of Stock of Mrs. Humphrey.
1851. Historical and Descriptive Account of the Caricatures of James Gillray, Thomas Wright, and R. H. Evans.
[N.D.] Another Edition.
[N.D.] The Works of James Gillray. Edited by Thomas Wright. [Joseph Grego.]
[N.D.] Another Edition—different imprint.
1891. James Gillray. Harry Thornber.

CARICATURES OF NAPOLEON

1908. Napoleon Illustrated with Prints. J. T. Herbert Baily.
1910. Napoleon in Caricature. A. M. Broadley and J. Holland Rose.
[N.D.] Collectanea Napoleonica. W. V. Daniell.

ROWLANDSON, THOMAS

1880. Rowlandson the Caricaturist. Joseph Grego.

## 1. BOOK ILLUSTRATIONS

MANY of the books described in other chapters (particularly Chapter VIII) might very appropriately be mentioned in this, but I have only included here those which contain in their titles references to illustration, or which are peculiarly appropriate for inclusion herein.

1887. Modern Methods of Illustrating Books. Wood. New York.

1889. Pen Drawing and Pen Draughtsmen: their Work and their Methods. A Study of the Art to-day with technical suggestions. By Joseph Pennell. London.
Pp. xxiii-318. $8\frac{3}{4}$ in. by $11\frac{3}{8}$ in. Illustrated.

1894. Second edition. London & New York.
Pp. xxxvi-461. 9 in. by $11\frac{3}{8}$ in. Illustrated.

1897. Third edition. London & New York.
Pp. xxxvii-470. 9 in. by $11\frac{3}{8}$ in. Illustrated.

These valuable contributions to the literature of book-illustration are by one of the most accomplished exponents of the art.

1891. Last Words on the History of the | Title-page with notes on some | Colophons and Twenty- | Seven | Fac-similes of Title-pages | By Alfred W. Pollard | [vignette] | London | . . .

Pp. 2 unnumbered + 39 + 27 plates. 10 in. by 13 in. 260 copies printed.

[See also Chapter XVIII (4).]

1892. American | illustrators | by | F. Hopkinson Smith | with fifteen plates and many | text engravings | In five parts | New York | Charles Scribner's Sons.

Pp. 68 (paging includes the title). 13 in. by 17 in.

1893. Early | Illustrated Books | A History of the Decoration and | Illustration of Books in the | 15th and 16th Centuries | By Alfred W. Pollard | London | . . .

Pp. xvi-256. 5 in. by 8 in. lviii plates.

Well printed and illustrated, and delightfully written.

1894. An Iconography of Don Quixote. By H. S. Ashbee. London.

1894. Italian | Book Illustrations | Chiefly of the Fifteenth Century | By | Alfred W. Pollard | . . . | London | . . . | New York . . .

Pp. 80. 7 in. by $10\frac{1}{4}$ in. 9 plates and 28 illustrations in the text.

One of the Portfolio Monographs, edited by P. G. Hamerton.

1895. Modern Illustration | by Joseph Pennell, Author of | "Pen Drawing and Pen Draughtsmen" etc. | London . . . New York.

Pp. xxvi-146. $5\frac{1}{2}$ in. by $7\frac{1}{2}$ in.

1896. Of the Decorative | Illustration of | Books, Old and New, | by Walter Crane | New York.

Pp. xii-335. $5\frac{5}{8}$ in. by $7\frac{7}{8}$ in.

1896. The Illustration | of Books a manual | for the use of students | notes for a course of | lectures at the Slade | School, University College | by Joseph Pennell | . . . | London.

Pp. xii-166. 5 in. by $7\frac{1}{2}$ in. Not illustrated.

This book is excellent. It contains the following chapters or lectures:

1. What is Illustration.
2. The Equipment of the Illustrator.
3. Methods of Drawing for reproduction in line.
4. The reproduction of line drawings.
5. The making of wash drawings and their reproduction by mechanical process.
6. Reproduction of drawings by wood engraving.
7. Lithography.
8. Etching.

9. The printing of etchings.
10. Photogravure and Photo-lithography, etc.
11. Making ready for the printing press.

1897. The Work of Charles Keene | With an Introdvction & | Comments on the Draw- | ings Illvstrating the | Artist's Methods | by | Joseph Pennell | To which is added a | bibliography of the | books Keene illvs | trated and a Cata | logve of his Etch | ings by W. H. Chesson | London.

Pp. 289. $10\frac{5}{8}$ in. by $13\frac{3}{4}$ in. Pp. 11 to 36, Introduction; 37 to 264, Reproductions of drawings and illustrations, with notes; 265 to 270, Note on the work of Charles Keene; 271 to 276, List of 47 etchings; 277 to 289, List of books illustrated by Charles Keene.

1899. Dickens and his Illustrators. By F. G. Kitton. London.

1902. Old Picture Books | with other essays on | Bookish Subjects, by Alfred W. Pollard | London.

Pp. 3 unnumbered+282. $5\frac{5}{8}$ in. by $8\frac{3}{4}$ in.

This contains several chapters or essays which should be noted here as follows:

Old Picture Books.

Florentine Rappresentazioni and their pictures.

Two Illustrated Italian Bibles.

A Book of Hours.

The Transference of Woodcuts in the Fifteenth and Sixteenth Centuries.

Es tu Scholaris.

Some Pictorial and Heraldic Initials.

Woodcuts in English Plays Printed before 1660.

Printers' Marks of the Fifteenth and Sixteenth Centuries.

The Franks Collection of Armorial Book-Stamps.

It is fully illustrated.

1903. English Book-Illustration | of To-day | Appreciations of the work of living | English Illustrators with | Lists of their Books | By R. E. D. Sketchley | with an introduction | By Alfred W. Pollard | London.

Pp. xxix-175. $6\frac{1}{4}$ in. by $9\frac{7}{8}$ in.

Miss Sketchley has produced a delightful volume. She has not bothered about those illustrators whose designs are required to be produced by the half-tone process, but only those whose designs have been etched, engraved on wood, or reproduced by a line process. The illustrations in this book show the charm of the class of work she has selected.

The introduction has the title of "Some present-day lessons from old woodcuts," and contains ten reproductions of old illustrations dating from 1472.

The contents of the book itself are as follows:

I. Some Decorative Illustrators.
II. Some Open-Air Illustrators.
III. Some Character Illustrators.
IV. Some Children's-Books Illustrators.

The Bibliography is divided into the same classes as the chapters; and is followed by an index of artists.

1903. English Illustration. "The Sixties," 1855-1870. By Joseph W. Gleeson White. London.

Illustrated.

1903. Engraving for | Illustration. | Historical and Practical Notes | by | Joseph Kirkbride | . . . | London | . . . | Canada . . . | United States: D. van Nostrand Co. New York.

Pp. vii-72. 5 in. by 7¼ in. Illustrated.

[1904.] The Illustrators of Montmartre. By F. L. Emanuel.

Pp. viii-85. 4¾ in. by 6½ in. Illustrated. [No date.]

One of "The Langham Series of Art Monographs."

[See Chapter VI—"Aquatint Engraving, A Chapter in the History of Book Illustration," by S. T. Prideaux.]

## 2. SPORTING AND MILITARY PRINTS

There are very few books exclusively on these subjects. There are many catalogues, particularly those from time to time issued by print-sellers, which contain lists of portraits of military, naval, and sporting characters, and of sporting, military, and naval subjects, but the only volumes I know of which can properly be included herein are the seven I have noted.

1893. A | Descriptive Catalogue | of the | Engraved Works | of | J. F. Herring, Senior | (1795 to 1865) | with Memoir and Portrait | also | A complete list of his pictures exhibited at the Royal | Academy and other Galleries | By J. B. Muir | compiler of "Raciana" and "Ye Olde New-Markitt Calendar" | Published by the Author | at his | Sporting Fine Art Gallery | 34 Wardour Street, London, W.

Pp. 112. 7¼ in. by 9¾ in. The frontispiece is a reproduction of a print entitled "Hop-Picking."

1899. Illustrated | Sporting Books. | A Descriptive Survey of a Collection of | English Illustrated Works of a | Sporting and Racy Character | with an | Appendix of Prints relating to Sports of | the Field | By J. Herbert Slater | . . . | London | . . .

Pp. viii-203. 4⅞ in. by 7¼ in.

This is an important little volume with the following contents:

Illustrated Sporting Books, pp. 1 to 140.

Additions and Corrections, pp. 140 to 150.

Appendix of prints as under:

Ballooning, p. 154.
Boxing, p. 156.
Bull and Badger Baiting, Dog Fighting, Ratting, p. 158.
Coaching, Driving, Riding, p. 159.
Cock Fighting, p. 164.
Coursing, p. 165.
Fishing, p. 165.
Hunting, p. 166.
Portraits (Sportsmen), p. 174.
Portraits (Race Horses), p. 177.
Racing, p. 182.
Shooting (including Sporting Dogs), p. 187.
Various, p. 190.

The prices of books and prints are given, but of course are long since out of date.

1892. Index | of | Engravings with the Names of the Artists | in the | Sporting Magazine | From the Year 1792 to 1870 | . . . | Published for Walter Gilbey, Esq., by Vinton & Co., Limited, | 9, New Bridge Street, Ludgate Circus, London, E.C.

No date, but the preface is dated October 1892.

Frontispiece, "His Majesty going out with his Stag Hounds on Windsor Forest," Stodard, del., Cook, sculp.

Pp. 116. $5\frac{1}{2}$ in. by $8\frac{5}{8}$ in.

On the title-page, in space indicated above, is a table of contents as follows:


| | |
|---|---|
| King George III going out with his Stag-hounds. | Facing the title. |
| Preface. | Page 1. |
| History of "Sporting Magazine," by Hon. Francis Lawley. | 3 to 18. |
| Address to the Public (reprint) which appeared in the first monthly number, published in October 1792. | 19 to 24. |
| Index of all the Pictures in the 156 Volumes. | 27 to 82. |
| Index of all the Pictures of Horses, Race Horses, &c. | 83 to 94. |
| Index of Names of the Artists. | 97 to 116. |


Between pages 18 and 19 is a reproduction of the title-page to the first volume. The frontispiece appeared at the commencement of the first number, and it was reproduced for this book by Mr. F. Babbage.

The Index was compiled by Mr. Fred. S. Banks.

1908. Old Sporting | Prints | by | Ralph Nevill | London | . . .

Pp. 82 (not including the plates). $8\frac{1}{2}$ in. by 11 in.

One of the "Connoisseur" extra numbers.

It contains a large number of plates, mostly printed in colours.

It also contains a List of Exceptionally Attractive Prints; and A Record of the Principal Sporting Prints Sold by Auction, 1901-1908.

1909. British | Military Prints | by | Ralph Nevill | . . . | London | . . .

Pp. lii+1 to 64 of reproductions+65 to 72 of lists. 8½ in. by 11 in. In addition to the foregoing there are a number of beautifully reproduced coloured prints.

The List (pp. 65 to 72) is of Military Prints and Books with Plates of Military Interest.

It is one of the "Connoisseur" extra numbers.

1911. Naval Battles | from the collection of | Prints | formed and owned by | Commander Sir Charles Leopold Cust, Bart. | . . . | The Chronological Arrangement of the Prints with Descriptive and Historical Notes | by | Harry Parker | and an introduction | by | Commander Charles Napier Robinson | . . . | London | T. H. Parker, 45 Whitcomb Street | . . .

Pp. xx-339. 6½ in. by 8 in. 287 items. Illustrated. Index to artists, engravers, and publishers, and also a general index.

1911. SPORTING | BOOKS | OLD & MODERN | TOGETHER with a Fine Collection of | BOOKS WITH | COLOURED PLATES | representative of the work of | W. DANIEL, HEATH, | WESTALL, ROWLANDSON | ALKEN, CRUIKSHANK | and others | HATCHARDS | . . . 187 Piccadilly, London, W. | November 1911.

A most interesting illustrated catalogue of 72 pages and 775 items.

[For "Angling Book-plates and Prints," see Grolier Club. Chapter XIX.]

## 3. JAPANESE PRINTS

1882-4. The Ornamental Arts of Japan. By George Ashdown Audsley. London.

2 vols., folio, full-page and smaller woodcut illustrations, and 101 magnificent plates, mostly in gold and colours, being reproductions of Paintings, Drawings, Colour Prints, Embroideries, Textile Fabrics, Lacquer, Incrusted-Work, Metal-work, Cloisonné Enamel, Carvings, etc.

One critic comments on this work as follows:

> One of the most important English works on the subject, and one of the most sumptuous ever published. The display of masterpieces in the plates was made possible by the generosity of notable collectors, English, French, and American, who placed the objects at the disposal of the author.

1888-91. Artistic Japan, a Journal of Arts and Industries, compiled by S. Bing, assisted by W. Anderson, E. de Goncourt, L. Gonse, P. Mantz, etc., English Edition,

edited by M. B. Huish, many hundreds of plates, many coloured, reproducing the splendid colour prints of Hiroshige, Hokusai, Utamaro, etc., magnificent examples of bronzes, pottery, jewellery, decorative designs, architecture, etc.

6 vols., 4to.

189(?). Collection of Japanese engravings and chromoxylographs. [Made by Capt. F. Brinkley, and presented by Charles Stewart Smith to the N.Y. Public Library:] Catalogue. 8vo.

1893. Museum of Fine Arts. Department of Japanese Art. Special Exhibitions of the Pictorial Art of Japan and China. No. 1. Hokusai and His School. Catalogue. [Dr. William Sturgis Bigelow.]

Published by the Boston Museum of Fine Arts.

Pp. xix-35. $4\frac{3}{4}$ in. by $7\frac{1}{4}$ in.

Introduction by E. F. Fenollosa.

1893. V.R. Department of Science & | Art of the Committee | of Council on Education | Japanese Art | I. Japanese Books | and Albums of Prints in Colour | in the National Art Library | South Kensington | London | . . .

Pp. 94. $5\frac{3}{8}$ in. by $8\frac{3}{8}$ in.

The prefatory note by Mr. W. H. James Weale says that this catalogue was prepared by Mr. Edward F. Strange, an assistant in the National Art Library, from translations furnished by Mr. G. Kowaki of the Japan Society.

The table of contents divides the volume into seven sections (some of these being subdivided), as follows:

I. Animals and Plants.
II. Painting and Sculpture.
III. Design and Ornament.
IV. Handicrafts and Trades.
V. Illustrated Books.
VI. Landscape, Architecture, Topography, etc.
VII. Costume.

Then follows the class-index, then the list proper, followed by an index of names of authors and artists.

1894. Smithsonian Institution | United States National Museum | Japanese Wood-Cutting and wood-cut | printing | by | Mr. T. Tokuno | (Edited by S. R. Koehler, curator, Section of Graphic Arts) | From the report of the U.S. National Museum for 1892, pages 221-244 | (with Plates iv-xiii). | Washington | Government Printing Office.

6 in. by $9\frac{1}{2}$ in.

Mr. Tokuno was Chief of Insetsu-Kioku (Bureau of Engraving and Printing) of the Ministry of Finance, Tokio.

It is an interesting document.

The plates and illustrations are as follows:

Plate IV. Tools used by Japanese wood-cutters.

V. Tools used by Japanese wood-cutters.

Fig. 1. (In text.) Japanese wood-cutter's knife. Actual size. Two views.

Plate VI. Japanese wood-cutter at work.

VII. Tools and appliances used by Japanese wood-cut printers.

VIII. Tools and appliances used by Japanese wood-cut printers.

IX. A Japanese wood-cut printer at work.

X. Baren and its parts. [The baren is the pad which is rubbed over the paper after it is laid on the inked block, to take the impression.]

XI. Method of using the baren.

XII. Method of using the baren.

XIII. Registering.

Fig. 2. (In text.) A European wood-cutter of the sixteenth century. (From Jost Amman's "Book of Trades," 1568.)

3. (In text.) The knife used by Papillon. (From his "Traité," 1766.)

4. (In text.) Papillon's manner of holding the knife. (From the same.)

5. (In text.) Two of printers' balls. (Card from Jost Amman's "Charta Lusoria," 1588.)

1895. Japanese | Wood Engravings, | their History, Technique, | and Characteristics | By | William Anderson, F.R.C.S. | . . . | London | . . .

1905. Reissue of the edition of 1895.

Pp. 80. 7 in. by 10½ in. 6 coloured plates and 37 other illustrations.

One of the best of the Portfolio Monographs. Edited by P. G. Hamerton.

1895. Japanese | Color-Prints | A Few Words | about their | Origin, the Artists who designed | them, their uses | and the Method | of their, Produc- | tion | New York | W. H. Ketcham.

Pp. 15. $5\frac{13}{16}$ in. by $8\frac{13}{16}$ in.

Japanese paper cover printed in red and black.

1896. The Masters of UKIOYE [*sic*]. A complete historical description of Japanese paintings and colour prints of the Genre School. (As shown in exhibition at the Fine Arts Building, N.Y., January 1896.) By Ernest Francisco Fenollosa.

Roy. 8vo.

Nearly 450 paintings and prints are listed, most of them being described in detail.

Mr. W. von Seidlitz, in the English translation of his History of Japanese Colour Prints, published in 1910 and herein noted, refers to the above as the most important English book on the subject.

1897. Japanese Illustration. A History of the Arts of Wood-cutting and Colour-printing in Japan. By Edward F. Strange. London.

8vo. Illustrated.

1897. Catalogue of an Exhibition of Japanese Colour Prints in connection with a paper by Frederick W. Gookin, March 18, 1897. Chicago, The Caxton Club.

Pp. 11. 16mo. 200 copies.

On 23rd and 24th May 1910 Mr. Gookin's collection was sold in London at Messrs. Sotheby, Wilkinson & Hodge's.

The catalogue states that these prints were purchased in Japan by the late Professor Ernest F. Fenollosa as typical examples of the UKIYOE school.

1898. V.R. Department of Science | & Art of the Committee | of Council on Education | Japanese Art | II. Books Relating to | Japanese Art | in the National Art Library | South Kensington Museum | London | . . .

Pp. 37+2 of index. $5\frac{3}{8}$ in. by $8\frac{3}{8}$ in.

Table of contents divides it into nine sections (Section III being subdivided into 14 parts), as follows:

I. General.
II. Ornament and Design.
III. Art and Handicrafts. [Sub-section G treats of Engraving on Wood and Metal.]
IV. Biography of Artists and Craftsmen.
V. Illustrated Books (not specially relating to art).
VI. Museums and other Public Collections.
VII. Private Collections and Sale Catalogues.
VIII. Exhibitions.
IX. Bibliography.

Index.

Section III, G, contains the following references to books and magazine articles, and many of the other sections contain references of value to the student of Japanese prints.

1. Duret, Theodore. The Art of Engraving in Japan. 7 pp. Photo-zincotypes (3 col.). (*In* Artistic Japan, p. 73) 1888.
2. Bing, S. Japanese Engraving. 12 pp. Photo-zincotypes (Some col.). (*In* Artistic Japan, p. 319). 14×10. London, 1890.
3. Palmer, H. Spencer. Hana-awase. (A Japanese game of cards.) 20 pp. 4 chromo-xylog. (*In* Asiatic Soc. of Japan, Trans., 1891, p. 545.) 9×6. Yokohama, 1891.
4. Woodcut Printing in water-colours after the Japanese manner. (Including interviews with S. Eida and J. D. Batten, and an account of the process by T. Tokuno). 12 pp. 8 photo-zincotypes. (*In* The Studio, III, 110, 144.) 12×9. London, 1894.

5. Bing, S. The Art of Utamaro. 5 pp. 12 photo-zincotypes. (*In* The Studio, iv, 137.) 12×9. London, 1895.
6. Anderson, William. Japanese Wood Engravings; their history, technique, and characteristics. 80 pp. 6 chromo-xylogr. and 37 photo-zincotypes. (Portfolio Monographs, XVII.) 11×7. London, 1895.
7. Strange, Edward Fairbrother. The landscapes of the two Hiroshige. 6 pp. Facsimile signatures. (*In* The Beam, 1896, p. 8.) 9×5. London, 1896.
8. Conkling, D. P. B. Japanese War Posters. 4 pp. 4 photo-zincotypes. (*In* The Century, LI, 939.) 10×7. New York, 1896.
9. Strange, Edward Fairbrother. The Colour-prints of Japan: An Appreciation. 7 pp. (*In* The New York Review 1896, 680.) 10×7. London, 1896.
10. Strange, Edward Fairbrother. Japanese Illustration. A history of the arts of wood-cutting and colour-printing in Japan. 8 chromo-lithogr., and 80 photo-zincotypes. 9×6. London, 1896.
11. Fenollosa, Ernest Francisco. The Masters of Ukioye. A complete historical description of Japanese paintings and colour-prints of the Genre School. 10×7. New York, 1896.

[1901.] Hiroshige, the artist of mist, snow and rain: an essay . . . with illustrations and fac-similes of some famous signatures. By M. McN. Fenollosa. San Francisco.

Nar. 8vo.

1904. The Colour-Prints | of Japan | an Appreciation and | History | By | Edward F. Strange | assistant keeper in the Victoria and Albert Museum | and member of the Japan Society | . . . | . . . London, W.

Pp xii-85. $4\frac{3}{4}$ in. by $6\frac{1}{2}$ in. Illustrated.

One of "The Langham Series of Art Monographs." 150 copies were published in a large-paper edition—size $5\frac{5}{8}$ in. by $7\frac{3}{4}$ in.

1906. Hokusai | The old man mad | with painting. | By | Edward F. Strange, M.J.S. | . . . | . . . London, W.

Pp. 8 unnumbered + 71. $4\frac{3}{4}$ in. by $6\frac{1}{2}$ in. Illustrated.

One of "The Langham Series of Art Monographs."

The appendix contains the following lists:

I. The Thirty-six [Forty-six] Views of Mount Fuji.
II. The Famous Waterfalls. 8 prints.
III. The Famous Bridges. 11 prints.
IV. The Views of Osaka. 20 prints.
V. The Views of Yeddo. 21 prints.
VI. The Small Tōkaidō. 56 prints.

1906. Library of Congress. Washington. Compiled by the Division of Prints. The Noyes Collection of Japanese prints, drawings, etc., presented by Crosby Stuart Noyes.

Pp. 52. Reprinted from the Report of the Librarian, 1906.

1908. Loan Exhibition of Japanese Colour-prints. Catalogue by F. W. Gookin. Chicago

1908. Board of Education, South Kensington. Japanese Colour Prints. Catalogue of Prints by Utagawa Toyokuni I in the National Art Library, Victoria and Albert Museum, with three illustrations. London.

Pp. 18. 5½ in. by 8½ in.

1908. Board of Education, South Kensington, Victoria and Albert Museum. Japanese Colour Prints by Edward F. Strange, with numerous illustrations. Second Edition. London.

Pp. viii-150 and 84 plates and 195 facsimiles of signatures.

The above contains a large amount of valuable information, including reproductions of 195 signatures, with a key.

It is one of the best English books on the subject.

1909. Exhibition | of | Japanese Prints | Illustrated Catalogue | with Notes | and an Introduction | by | Arthur Morrison | The Fine Art Society | . . . | London.

Pp. 74. 5½ in. by 8⅜ in.

264 items fully annotated, with many plates, some being in colours.

The Society states that it is believed that this collection is the most complete and representative illustration of the Art of Colour Printing in Japan that has been as yet placed on exhibition in England.

It was for the most part a collection formed by the publishing house of Daikoku-ya.

1910. Exhibition | of | Japanese Prints | Illustrated Catalogue | with Notes and | an Introduction | by | Arthur Morrison | The Fine Art Society | . . . London.

Pp. 58. 5½ in. by 8¾ in. 196 items, fully annotated. Many plates, some being in colours.

Both of these catalogues are excellent.

1910. A History of Japanese | Colour-Prints | by | W. von Seidlitz | [Vignette—a Japanese print] | with illustrations in colour and black and white | London | William Heinemann.

Pp. xvi-207. 7½ in. by 10 in. 16 coloured plates and 79 in black and white. A number of the illustrations are so large that they had to be folded for binding. Many signatures of engravers are given in the margins, and on pages 201 and 202. There is a complete index, and a bibliography of 105 items in a number of languages.

This is the most complete book on Japanese colour-prints published in English.

*Sale Catalogues*

The most sensational sale of Japanese prints of recent years held in London was that of the John Stewart Happer Collection, held in two sections in 1909.

The first, 26th to 29th April, the catalogue comprising 708 lots, with 30 plates, the amount realized being £6,013 14*s.*

The second section was sold 14th to 18th June, the catalogue comprising 716 lots, with 30 plates. The total amount realized was £1,865 13*s.*; or a grand total of £7,879 7*s.*

In addition to this the following sales were held in London in 1909, 1910, and 1911, all by Messrs. Sotheby, Wilkinson & Hodge, unless otherwise noted.

22nd November 1909. The Collection of a Lady. 228 items.

3rd December 1909. 202 items.

19th and 20th January 1910. 276 items.

3rd and 4th March 1910. Property of a well-known amateur. 210 items, 8 plates.

8th March 1910. (Christie, Manson & Woods)—Part of Collection of H. A. Ritchie, Esq. 182 items. 12 plates.

14th to 18th March 1910. Property of Ford G. Barclay, Esq. 737 items. 25 plates.

26th to 28th April 1910. Property of M. Paul Blondeau. 529 items.

13th May 1910. Property of a Lady. 110 items.

23rd and 24th May 1910. Property of Frederick William Gookin, Esq. 351 items. 16 plates.

20th to 23rd June 1910. Property of Col. H. Appleton. 675 items. 30 plates.

2nd and 3rd November 1910. E. L. Cappel and other collectors. 287 items.

16th November 1910. Property of a Lady. 133 items.

2nd December 1910. Property of Baron Walter von Heymel of Munich. 168 items. 6 plates.

24th to 27th January 1911. Private collection of an importer of Japanese products. 604 items. 20 plates.

6th and 7th March 1911. 285 items.

3rd to 7th April 1911. Property of S. Tuke, Esq. 790 items. 30 plates.

22nd to 24th May 1911. Property of Dr. R. S. Miller of Kobe, Japan. 525 items. 18 plates.

19th to 21st June 1911. 397 items. 30 plates.

The plates make these catalogues of special interest as books of reference.

[See also the following in Chapter XIX:
Burlington Fine Arts Club, 1888.
Grolier Club. Transactions, Part III (Publication XXXIII), 1889.
Exhibition Catalogue No. 7, 1889.
Exhibition Catalogue No. 30, 1896.
Caxton Club. Exhibition Catalogue, 1897.]

## 4. HISTORICAL AND TOPOGRAPHICAL PRINTS

There are not many books to be recorded in this chapter, as books of topographical prints and books on topography which do not relate to, or give lists of, prints, have

not been included. There are a large number of beautiful books with aquatint plates published during the early years of the nineteenth century, which must not be overlooked. A list of them will be found in the volume by Miss Prideaux entitled "Aquatint Engraving, A Chapter in the History of Book Illustration," described in Chapter VI. Also it is to be noted that many of the catalogues of portraits might properly be mentioned here, as they are of great historical interest, but I omit them as they are described in Chapter XI. The three volumes relative to the Rose collection, described in that chapter, are of particular importance in this connection.

1818. A | Bibliographical Account | of | The Principal Works | relating to | English Topography | by | William Upcott | of the London Institution | In Three Volumes | Vol. I | . . . | London | . . .

Vol. I. Pp. lxii-642. $5\frac{3}{8}$ in. by $8\frac{5}{8}$ in. Of these pages 581 to 642 are starred, as they are in the supplement.

Vol. II. Pp. 581 to 1068.

Vol. III. Pp. 1069 to 1576.

Volumes I and II each have engraved frontispiece of exterior and interior respectively of the London Institution.

Each book mentioned is fully described, together with all the plates.

It is filled with information useful to the Collector of English Topographical Prints.

It also contains an extensive general bibliography of works on topography.

1872. In this year an exhibition was held to celebrate the opening of the New Library and Museum of the Corporation of London. The catalogue (which is a sumptuous volume) is described in Chapter XX. The section of the catalogue which deserves particular mention here is that entitled "Topography of London, Westminster and Southwark."

By the kind permission of John E. Gardiner, Esq., the following selection of Views, Prints, and Drawings, illustrating the Topography of London, Westminster and Southwark, has been made from his valuable and highly interesting Collection, and kindly lent by him for exhibition.

It consisted of 1,390 numbers, many of which contained several items. There is also a Topographical Index.

It was announced a short time ago that this great collection was to be sold, and the catalogue was eagerly looked forward to by collectors. The sale did not take place however, as the collection was acquired *en bloc* by an English amateur.

1878. Catalogue of the Collection of F. Crace (now in the British Museum) by J. C. Crace. London.

1897. A Prospect of the Colledges in Cambridge in New England. Engraved by William Burgis in 1726. The Description compiled by William Loring Andrews. New York.

Pp. 38. Large 8vo. Six photogravure illustrations, one a folding plate.

115 copies on handmade paper; 25 copies on Japan paper.

1897. New Amsterdam, New Orange, New York. A Chronologically Arranged Account of Engraved Views of the City, from the First Picture Published in MDCLI until the year MDCCC, by William Loring Andrews. New York.

Pp. 142. 8vo. 45 illustrations, viz., 3 photo-engravings in colour, 31 photogravures on copper, 3 photogravures on gelatine in colour, and 7 head-bands, 7 initial letters, 7 tail-pieces, and "Lines to the Reader," engraved on copper by E. Davis French. 170 copies on American handmade paper; and 30 copies on Japan paper, with extra impressions of the engravings on copper by E. Davis French.

1897. Plans and Views of New York City. A Catalogue of | Plans and Views of | New York City | from 1651 to 1860 | [Device of the Club] | Exhibited at | The Grolier Club | Twenty-nine East Thirty-second Street, N. Y. | from December 10 to December 25.

Pp. 38. 16mo. Introduction and 142 numbers, annotated.

1898. Fragments of American History. Illustrated solely by the Works of Those of Our Own Engravers Who Flourished in the XVIIIth Century. Privately printed by William Loring Andrews. New York.

Pp. 69. Small 8vo. 18 illustrations (4 in colour), reproductions of the original engravings by various photo-reproductive processes, mostly photogravures.

80 copies on American handmade paper; 30 copies on Japan paper.

1898. English Broadsides, 1505-1897. By James Ludovic Lindsay (Earl of Crawford). Aberdeen.

1890. British Museum.

Guide to an Historical Collection of Prints. By Sidney Colvin.

1901. The Iconography of the Battery and Castle Garden, by William Loring Andrews. New York.

Pp. 61. Pot 4to. 20 illustrations (2 in colour, of which 1 is a folding plate), reproductions of the original engravings. Relief plates by the line and half-tone processes.

135 copies on American handmade paper; 32 copies on Imperial Japan paper.

1901. Check list of engraved views of the City of New York in the New York Public Library. (In "Bulletin of the New York Public Library," vol. 5, No. 6, June 1901, pp. 222-226.)

1903. List of Maps of America in the Congressional Library, Washington, with a list of Works relating to Cartography, by Phillips.

Imp. 8vo.

A subject chronological monograph, with a list of manuscript maps of the Revolutionary War, etc. Many maps which appear in books and atlases are noted.

1904. Views | of | Early New York | with illustrative sketches | prepared for the | New York Chapter of the | Colonial order of | The Acorn | [Emblem] | New York | Privately Printed.

Pp. 142. 6¼ in. by 9¼ in. 213 copies. Illustrated.

1906. An Index to | the | Illustrations | in the | Manuals | of the Corporation of the | City of New York | 1841-1870 | [Emblem] | Published by the | Society of Iconophiles | New York.

Pp. xxvii-107. 6 in. by 9¼ in. 250 copies. Portrait.

Introduction by David T. Valentine.

1908. Catalogue | of | the Engravings | issued by | the Society of | Iconophiles | of the City of New York | MDCCCXCIV—MCMVIII | Compiled by | Richard Hoe Lawrence | with an introduction by | William Loring Andrews | [Emblem] | New York | Anno Domini MCMVIII.

Pp. 87. 8 in. by 10½ in. Illustrated.

125 copies on special O. W. handmade paper; 12 copies on Imperial Japan paper.

The Society has published many beautiful prints, and a number of fine and interesting books which do not, however, come within the scope of this volume.

1909. Catalogue of | a Loan Exhibition of | Rare views of Old | New York | Exhibited by | Lawyers Title Insurance and Trust Company | at 160 Broadway New York | From March 29 to April 14.

Pp. 53. 5½ in. by 8½ in. Illustrated. 545 items.

Introduction by Mr. J. H. Jordan.

This is a beautiful little book, the illustrations being very attractive.

1909. List of | Prints, Books, Manuscripts, etc. | relating to | Henry Hudson, The Hudson River | Robert Fulton | and Steam Navigation | Exhibited in the | Lenox Branch, New York Public Library | On the occasion of the | Hudson-Fulton Celebration | September, 1909 | New York.

Pp. 86. 6¾ in. by 9¾ in.

It describes 745 prints relating to

1. Henry Hudson and the discovery of the Hudson River.
2. The Hudson River from New York City to the Source.
3. Robert Fulton and Early Steam Navigation.

Also a large number of books and maps.

It was compiled by Mr. Frank Weitenkampf, the Curator of the Department of Prints.

1911. Boston Views.

[See "Club of Odd Volumes," Chapter XIX.]

1911. Touring | in 1600 | A Study in the Development of | Travel as a Means of Education | By E. S. Bates | With Illustrations from Contemporary Sources | [Vignette—A Ship] | London . . . | Boston and New York | . . .

Pp. xiv-418. 6 in. by $8\frac{5}{8}$ in.

The illustrations are reproductions of rare and interesting prints. There is an index and an extensive bibliography.

As this chapter is going to press, the following catalogue has been issued.

1912. Engravings | of | Historical and Topographical Interest | . . . | Naval | . . . | Locomotion | Aeronautic, Hobby-Horses, Railways. | American and Napoleon Caricatures | . . . | Maggs Bros | . . . | . . . London.

No. 280. January 1912. 545 items. Illustrated.

[See also Chapter XXVI (6)—"Old London," by Walter L. McNay.]

## 5. CARICATURES AND SATIRICAL PRINTS

1757. England's Remembrancer | or, a | Humorous, Sarcastical and Political | Collection | of | Characters and Caricatures | . . . | In Seventy-four Copper-Plates | To which is prefixed | A Key, explanatory of the Nature and Design of each. | By the Great Masters themselves. | London | Printed for J. Lilburn, near St. Paul's.

No date, but some of the plates (Nos. 62 and 72 for instance) are dated 1757.

Pp. 24+plates. $3\frac{3}{4}$ in. by $4\frac{7}{8}$ in.

1762. A Political and Satirical | History | of the | Years, 1756, 1757, 1758, | 1759, 1760, 1761, and 1762. | In a series of | One Hundred and Twelve | Humorous and Entertaining | Prints | . . . | To which is annexed | An Explanatory Account or Key to every Print | which renders the Whole full and significant | The Fourth Edition | London | Printed for E. Morris, near St. Paul's.

Pp. 22+plates. $4\frac{1}{4}$ in. by $5\frac{1}{4}$ in.

This contains the same plates as the 1757 edition with the addition of a number of others.

The frontispiece of the first becomes plate 75 of this. Many of the plates are reversed in this edition.

I include these volumes on account of their descriptions of the prints.

1788. Rules for drawing Caricatures: with an Essay on Comic Painting. London. 8vo.

1809. A | Satirical View | of | London | By John Corry | Author of the Detector of Quackery | . . . | The Fourth Edition | London.

Pp. viii-216. 4⅛ in. by 6⅝ in. Folding frontispiece entitled "The Temple of Modern Philosophy," B. Hancock fc. Bristol.—Size of engraved portion 6⅛ in. by 10⅝ in. A female figure on a throne wears a crown bearing the words "Necessity—Virtue—Reason," supported on either side by seated females, one looking at herself in a hand glass. At the foot of the throne on the right are "Sophistry" and "Pride," at the left are several male figures, four of them presenting addresses labelled "Kant," "Kotzebu-," "Pindar" and "G. M. Lewis." A fifth has under his arm "Ag— of Reas—" and sticking out of his coat-tail pocket "Rights of Man." Still further to the left is a group of females, their leader waving a banner inscribed "Equality of the Sexes." It is well engraved in stipple, and most amusing.

I mention this volume because of a short chapter on pages 130 and 131 entitled "Caricature and Printshops" which I quote almost in full as follows:

> The caricature and printshops, which are so gratifying to the fancy of the idle and licentious, must necessarily have a powerful influence on the morals and industry of the people. Caricaturists are certainly entitled to the reward which a well-regulated police will ever bestow on the promoters of immorality and profaneness. Their indefatigable study to ridicule oddities of character might be overlooked, and in a few instances their exhibition of vice to derision may be useful, but the general effect of their productions is the proper standard by which we can duly estimate their merit or demerit.—When brought to the tribunal of reason, it will be found that the greater part of such caricatures, prints, and paintings, as appear in the windows of our printsellers, are injurious to virtue.
>
> This humorous mode of satirising folly is very prejudicial to the multitude in many respects:—in the loss of time to those who stop to contemplate the different figures; the opportunities given to pickpockets to exercise their art; and that incitement to licentiousness occasioned by the sight of voluptuous painting. The indecent attitudes, obscene labels, and similar decorations, must have a powerful effect on the feelings of susceptible youth; . . . Before these windows, the apprentice loiters unmindful of his master's business. . . . Are these witty but prophane and indecent labels, and this display . . . productive of any good?—do they not rather tend to the depravation of mind, and contribute to relax the moral ties of Society? If such be their tendency, the magistracy would deserve the gratitude, not only of the present generation, but of millions yet unborn, by the suppression of those . . . paintings and engravings, which, through the medium of the eye, empoison the purity of the human heart, and mislead the laughing victim into the paths of folly and vice.

Any one who has examined a comprehensive collection of the late eighteenth- and early nineteenth-century caricatures will agree with the above.

The first edition appeared in 1801 and does not contain the frontispiece or above quoted chapter. I have not seen the other editions.

1813. Historical Sketch of the Art of Caricaturing. By J. P. Malcolm. With Graphic illustrations. London.

4to. 31 plates engraved by the author.

1848. England under the House of Hanover; its history and condition during the reigns of the three Georges, illustrated from the caricatures and satires of the day. By Thomas Wright. With numerous illustrations by F. W. Fairholt. London.
8vo.

1865. A History of Caricature and Grotesque in Literature and Art. With illustrations from various sources, drawn and engraved by F. W. Fairholt. London.
Small 4to.

1875. Another edition.
Pp. xvi-494. 237 illustrations.

1868. Caricature History of the Georges or Annals of the House of Hanover, compiled from the Squibs, Broadsides, Window-Pictures, Lampoons and Pictorial Caricatures of the time. By Thomas Wright. London.
8vo.
With nearly 400 illustrations on steel and wood.

1904. Another edition.

1870. Catalogue of Prints and Drawings in the British Museum. Division I. Political and Personal Satires; by Fredk. G. Stephens.
Vol. I. 1320 to April 11th 1689. 8vo.

1873. Vol. II. June 1689 to 1733. 8vo.

1877. Vol. III, in two Parts, March 1734 to *circa* 1760. 8vo.

1883. Vol. IV. 1761 to 1770. 8vo.

1874. English Graphic Satire. By R. W. Buss. London.
Printed for private circulation.

1878. Caricature | and | other Comic Art | in all times and many lands | By James Parton | with 203 illustrations | New York | . . .
Pp. 340. $6\frac{5}{8}$ in. by 9 in. Large number of illustrations.

1886. English Caricaturists | and Graphic Humourists | of the Nineteenth Century. | How they Illustrated and Interpreted their Times, | by Graham Everitt | London | . . .
Pp. xx-427. $8\frac{1}{8}$ in. by $10\frac{3}{8}$ in. Many illustrations. The appendices give lists of works by, or books illustrated by, various artists.
Contains numerous engravings after Cruikshank, Leech, Gillray, Bunbury, Woodward, Doyle, etc.

1904. The Boston Port Bill as Pictured by a contemporary London Cartoonist, by R. T. H. Halsey [vignette in colours] New York, The Grolier Club.

Pp. xxix [1], 333, [1] including frontispiece-portrait and ten plates.

325 copies on paper, 3 on vellum.

1904. The | Art of | Caricature | by | Grant Wright | . . . New York | . . .

Pp. xvi-180. $5\frac{1}{2}$ in. by $7\frac{1}{2}$ in. Illustrated.

1904. The history | of the | nineteenth century | in caricature | By | Arthur Bartlett Maurice | and | Frederic Taber Cooper | Profusely illustrated | New York | Dodd, Mead and Company.

Pp. 16-363. $6\frac{1}{2}$ in. by $9\frac{3}{4}$ in.

1905. Caricaturists & Comic Artists of the Day. Humorists of the Pencil, by J. A. Hamerton, with 86 illustrations by the leading humorous artists of the day.

Sm. 4to.

1905. Social Caricature in the Eighteenth Century. By George Paston. [Miss E. M. Symonds.] London.

Pp. 144. $11\frac{1}{2}$ in. by $15\frac{1}{2}$ in. Index. Over 200 reproductions of caricatures, mostly full-page. Frontispiece in colour.

1909. Social Caricature in the Eighteenth Century: a comprehensive survey of the Life, Social Customs, and Pastimes of the English People. By George Paston. London.

Coloured frontispiece and 213 reproductions from the original line-engravings, etchings, mezzotints, and stipple, and a few original drawings by Rowlandson.

Imp. 4to.

The preface contains the following:

> This book gives a general, and, as far as possible, representative view of social caricatures, including emblematical, satirical, personal, and humorous prints of the eighteenth century. Besides Hogarth, Gillray, Rowlandson, and Bunbury, who are liberally represented, characteristic specimens are given of Van Heemskerck, J. June, Boitard, George Bickham, Thomas Patch, Vadderæchen, Gravelot, Paul Sandby, De Loutherbourg, John Collett, Samuel Collings, George Woodward, Henry Wigstead, Austin, Isaac Cruikshank, and John Kay the Edinburgh caricaturist. The great majority of these artist engravers are entirely unknown to the modern public, and their work has not been represented in any published collection of caricatures. The letterpress includes, besides notes on the artists, descriptions of the illustrations and such passages from contemporary correspondence and periodicals as help to elucidate the subjects treated.

1907. English Caricaturists, The.

Paper in "Whistler. Notes and footnotes and other memoranda, by A[lbert] E. G[allatin]." New York—London, 1907.

190?. The Eighteenth Century in English Caricature. By S. Brinton, M.A.
Pp. viii-96. $4\frac{3}{4}$ in. by $6\frac{1}{2}$ in. Illustrated.
One of "The Langham Series of Art Monographs."

[See also Chapter XXV—"Caxton Head" Catalogue of Satirical Prints, Tregaskis.]

BUNBURY, WILLIAM

William Bunbury. | By | Harry Thornber | . . . | London. | 1889.
Pp. 8. $5\frac{1}{2}$ in. by $8\frac{1}{4}$ in. 18 illustrations.
Reprinted from the "Manchester Quarterly," April 1889.

CRUIKSHANK; ISAAC, GEORGE, AND ROBERT

1871. A descriptive Catalogue of the Works of George Cruikshank, etchings, woodcuts, lithographs, and glyphographs, with a list of books illustrated by him, chiefly compiled from the collections of Mr. Thomas Morson, Mr. Edmund Story Maskelyne, and Mr. Edwin Truman, by G. W. Reid, with an essay on his genius and works by Edward Bell, M.A., and 313 illustrations. London.
Vol. I, text, pp. xxiv-388.
Vols. II and III, plates.
Roy. 4to.
Very scarce. Only 135 sets were done.

1878. George Cruikshank, the Artist, the Humourist, and the Man, with some Account of his brother Robert, by William Bates.
Portrait and numerous illustrations. Birmingham. 4to.

1879. Second edition.

1878. Edition of 75 copies only.] [Two Shillings. | List of Books | Illustrated by | George Cruikshank.
Pp. 27 (printed only on one side). $5\frac{3}{4}$ in. by 9 in.
Reprinted from "The Bookseller" for March and April, 1878. Amended, and with Additions by J. C., for the "Paisley and Renfrewshire Gazette."

1882. The Life of George Cruikshank, in Two Epochs, by Blanchard Jerrold. 1882.
2 vols. 8vo. 16 plates and numerous illustrations.

1898. Another edition.

The following is a description of an extra-illustrated copy I saw in a recent catalogue.

This copy contains, besides the 84 illustrations really belonging to the book, nearly 100 extra illustrations, plain and coloured, of every description, best suited to represent the endless

variety of this artist, "from Grave to Gay, from Lively to Severe;" chosen by F. W. Pailthorpe (himself an able artist), and inlaid or mounted to page size in an inimitably neat and comely manner; with in some cases, his own wonderfully clever reduced copies of prints too large for the book, in the original. The two volumes thick crown 8vo, are most handsomely bound in full red levant morocco, with Cruikshank autographs in gold on the sides, top-edges gilt.

It is perfectly astonishing how Cruikshank, during his long and most industrious life, showered such a profusion of artistic work upon generation upon generation of the public.

From highest to lowest, every grade of society, its foibles, humours, follies, vices, miseries, joys—everything in fact, between the cradle and the grave, is presented by him in the most striking manner. He could give us a thumbnail sketch, or a "Worship of Bacchus;" or anything between those extremities. You can laugh consumedly, or you can shudder, as his pencil wills. You can smile and wonder at his "Life in London;" you can reform the otherwise lost drunkard with his hundreds of engraved sermons on drink.

The buyer of this book has a never failing resource for those hours of dulness or illness which would otherwise be almost unbearable.

The etchings inserted are from Grimm's Popular Stories, Robin's Pocket Magazine, Scraps and Sketches, the Comic Almanacs, Sketches by Boz, Lord Bateman, Punch and Judy, Oliver Twist, Tower of London, and other rare books, a great many are coloured by hand.

1884. An | Essay on the | Genius of George Cruikshank | by William Makepeace Thackeray | reprinted verbatim from "The Westminster Review" | Edited with a prefatory note | on Thackeray as an Artist and Art-Critic | by | W. E. Church | (Secretary of the Urban Club) | with upwards of forty illustrations including all the | original woodcuts and a new portrait of Cruikshank | Etched by F. W. Pailthorpe | London | . . .

Pp. xvi-60. $7\frac{1}{2}$ in. by $11\frac{1}{4}$ in.

The following description of an extra-illustrated edition of this work I also think it worth while to note.

The original article taken from the pages of "The Westminster Review," vol. xxxiv., extended, to 4 vols., royal 4to, by the addition of 477 illustrations from original works and other sources; all being etchings, woodcuts, lithographs, glyphographs, etc., by that famous artist, plain and coloured; many of them proofs, and also including facsimiles of original water-colour drawings by him. Complete sets of illustrations to several books are among these gathered examples; the whole being admirably inlaid or mounted on fine drawing paper, by the selector, Mr. F. W. Pailthorpe, who has also executed the four water-colour title pages, and furnished an exact list of the whole of the extra matter, to each volume. Beautifully bound in full levant crimson morocco extra, top edges gilt, each volume doubly protected by lettered detachable wrapper, and strongly made separate drop-case, so as to stand upon the library shelf. London, 1840. Royal quarto.

As this is undoubtedly one of the most attractive and widely representative of the artist's genius, which has ever been placed before the public, some brief account of its unique features is here given, so that the book-buyer may form an idea of what is offered.

Full Sets of the Illustrations to Peter Schlemihl; The Brighton Lodging House; Punch and Judy; The Dancing Lesson; Oliver Twist (fac-similes of the 24 original Drawings, with Special Title thereto); John Manesty; The Bee and the Wasp; Progress of a Midshipman; Modern Chivalry; and the Yule Log. Large Selections of the Illustrations to The Humorist (including

4 Titles); Scraps and Sketches; Demonology and Witchcraft; Comic Almanack; Sketches by Boz; Bentley's Miscellany "Detached Stories, &c.;" Tower of London; Guy Fawkes; Miser's Daughter (10 plates and 10 fac-similes of Original Drawings); Irish Rebellion; &c.

With single and specimens of separately published Prints, Frontispieces to Tracts, Pamphlets and Chap-books; Broadside Song-Headings, Illustrated Music Titles; Portraits; and a few privately engraved plates.

There are about 200 coloured and a considerable proportion of proof impressions. Loosely inserted in Vol. I, is the Autograph note of the accomplished Selector, who has arranged the whole:

July 15th, 1910.

This "Essay on the Genius of George Cruikshank" by W. M. Thackeray—extended to 4 vols. by the introduction of several hundred etchings & woodcuts selected from the works of that unrival'd artist—and covering a space of over 60 years,—was made and arranged by me. F. W. Pailthorpe.

1897. The | Three Cruikshanks | A | Bibliographical Catalogue | Describing more than 500 Works | . . . | Illustrated by | Isaac, George & Robert Cruikshank | Compiled by | Frederick Marchmont | . . . | The Introduction by | Julian Moore | with Illustrations | London | . . .

Pp. ii-128-xvii. $5\frac{3}{4}$ in. by $8\frac{3}{8}$ in.

500 copies.

1903. The Works | of | George Cruikshank | Classified and arranged | With References to Reid's Catalogue | and their approximate value | By | Capt$^{n}$. R. J. H. Douglas | . . . | London.

Pp. vii-299. $7\frac{3}{8}$ in. by 10 in. 1,000 copies.

[1908.] George | Cruikshank | by | W. H. Chesson | . . . | London . . . | New York . . . [No date.]

Pp. xii-282. $3\frac{7}{8}$ in. by $5\frac{7}{8}$ in. Illustrated.

One of "The Popular Library of Art" series. Contains an annotated bibliographical index.

1911. Catalogue | of the | Splendid and Unique Collection | of the | Works of George Cruikshank | formed by | Captain R. J. H. Douglas, R.N. | Which will be sold by Auction | by Messrs. | Sotheby, Wilkinson & Hodge | . . .

Sale held 9th, 10th, 13th to 16th February 1911.

The first four days included items 1 to 653 (Books) and realized £4,086 9*s*.

The remaining items, 654 to 1,020, were sold *en bloc* for £800.

1911. Catalogue | of | The valuable Collection | of the Works of George Cruikshank | The Property of the late | William Hughes Hilton, Esq. | Sale, Cheshire | (Sold by Order of the Executrix) | which will be sold by Auction | by Messrs. | Sotheby, Wilkinson & Hodge | . . . | At their House, No. 13, Wellington Street, Strand, W.C. | . . . 28th of July 1911 | . . .

An important sale of 377 items.

Two other important sales were those of Mr. H. W. Bruton, dispersed in 1897, and Dr. Truman, dispersed in 1906; and about the same time as the latter were the Barry Bentham, and Lighthipe sales held in New York. At all of these high prices were realized.

### Daumier and Gavarni

1904. Daumier | and Gavarni | with critical and | biographical notes | by Henri Frantz and | Octave Uzanne | Edited by Charles Holme | London . . . Paris . . . New York.

Pp. unnumbered. 8¼ in. by 11⅝ in.

Daumier notes by Frantz. Gavarni notes by Uzanne.

56 illustrations after Daumier and 63 after Gavarni. Also 17 portraits and other special plates, mostly in colours.

1907. Honoré Daumier. A Collection of his Social and Political Caricatures. Together with an introductory essay on his Art. By Elizabeth Luther Cary.

Pp. 185. Roy. 8vo. 75 illustrations.

### Gillray, James

1798. Consequences | of the | French Invasion | Sir John Dalrymple | Avows himself to be Author of this Pamphlet of Satirical | Instruction, conveyed in a New Way; and entreats the | Attention of the Public to it at the present Crisis of im- | pending Invasion | London | Printed for J. Debrett, opposite Burlington House— | and J. Wright, No. 169—Piccadilly.

Pp. 37. 5 in. by 8 in.

Describes a number of Gillray plates which are to be issued.

There is another edition bearing the same date but with thirty-six pages. Both are in the British Museum.

1830. Illustrative Description | of the | Genuine Works | of | Mr. James Gillray | . . . | London | Thomas M'Lean, 26, Haymarket.

Pp. viii-388 (7 in. by 10½ in.)+4 unnumbered pages of "List of Political Caricatures recently published by Thomas M'Lean, 26, Haymarket."

A note in the British Museum Catalogue states that these descriptions were intended to accompany the plates, but this edition is without the latter.

1835. Gillray's | Drawings, Prints & Copper-Plates | A Catalogue | of | The Entire Stock | Of Mrs. Humphrey, Printseller, St. James's Street | Consisting of many Thousand | Caricatures | . . . | Mr. James Gillray | also specimens of | Sayer, Brotherton, Darley, Orde, Woodward, Collet, Bunbury, Hogarth, | Rowlandson, Capt. Marriott, Cruikshank, H.B. &c | . . . | Upwards of a thousand | copper plates |

engraved by Gillray, Bunbury, Cruikshank, Clarke, &c. | . . . | which will be sold by Auction | By Messrs. | E. Foster and Son | . . . 54, Pall Mall | . . . 13th July 1835, & Three following Days | . . .

1,071 items, but no details—the first three items, for instance, being as follows:

| Lot | | |
|---|---|---|
| 1. | Gillray's Caricatures, coloured . . . | 62. |
| 2. | Ditto | 62. |
| 3. | Ditto | 62. |

1851. Description same as the next item, but with the date on title-page.

[N.D.] Historical and Descriptive | Account | of the | Caricatures | of | James Gillray | comprising | A Political and Humorous History of | The Latter Part of the Reign of | George the Third | By | Thomas Wright, Esq. F.S.A. | and | R. H. Evans, Esq. | London | Henry G. Bohn, York Street, Covent Garden. [No date.]

Pp. xv-496. $5\frac{1}{2}$ in. by $8\frac{5}{8}$ in.

Introduction by George Stanley. Preface by Henry G. Bohn. Complete Index.

Describes 582 prints.

This is accompanied by an Atlas Folio of the prints themselves, from the original coppers.

Sometimes there is a second volume of plates ordinarily suppressed.

[N.D.] The Works | of | James Gillray, the Caricaturist; | with the | History of his life and times | [caricature-vignette] | Edited by | Thomas Wright, Esq., M.A., F.R.S. | With over Four Hundred Illustrations | London | Chatto and Windus, Publishers | (successors to John Camden Hotten). [No date.]

Pp. 376. 8 in. by $10\frac{1}{2}$ in.

In the copy in the British Museum Library is a letter dated 10th January 1874 written by Joseph Grego to W. B. Rye, Esq., as follows:

> I beg most respectfully to invite your polite attention to a slight circumstance connected with a work recently sent to you, entitled "James Gillray the Caricaturist, with the history of his Life & Times," which the publishers . . . have advertised as edited by Thomas Wright.
>
> I mentioned to the publishers that I should prefer my book appearing in your catalogue under its proper authorship, & proposed to inscribe my name on the copy forwarded to your respected authorities, but they represented that in such cases the irregularity of writing in works so submitted would simply cause their return.
>
> I according [*sic*] represented to G. Bullen Esq^r. that as I had not only drawn the illustrations on wood, but devised & entirely carried out the book from beginning to end, the literature as well as the art, it would be gratifying to me that, at least in a place of such importance & interest as the National library, I should have this very heavy undertaking associated with my name; I was very courteously & kindly referred to you, & I accordingly write, as it was suggested, to beg you will have the Kindness to arrange "James Gillray" under my name.
>
> As my friend Mr. Thomas Wright has thoroughly gone in his day over the period covered by these caricatures I am greatly indebted to him for lightening my own labour as far as

original research is concerned, & although I have generally referred direct to my authorities, I acknowledge great obligations to his industry.

There is an inconsistency in describing this gentleman's name, even as editor, as will appear from page 7.—

"Mr. Bohn secured the co-operation of Mr. Thomas Wright, whose patient researches assist us to realise a perfect picture of our history from the accession of George the First to the Downfall of Napoleon: &c."

—— Which is hardly the way, in spite of its obvious truth & appropriateness, in which an Editor would refer to himself.

Apologizing for troubling you, I am
Dear Sir, Your very obed$^{t}$. Serv$^{t}$.
Joseph Grego.

[N.D.] Same as above, but with the names "Chatto and Windus, Publishers," (without "successors to John Camden Hotten") and portrait instead of caricature for vignette.

1891. James Gillray | with twenty-one illustrations | by | Harry Thornber | (Reprinted from the "Manchester Quarterly," October 1891).

Pp. 31. $7\frac{1}{4}$ in. by $9\frac{3}{4}$ in.

## Caricatures of Napoleon

1908. Napoleon | Illustrated with Prints from | Contemporary and other Portraits] by J. T. Herbert Baily | London | . . .

Pp. 88 + pp. 89 to 126 of plates + 15 other plates of which 13 are in colour. $8\frac{1}{2}$ in. by 11 in.

Although this is not one of the Connoisseur extra numbers, it is published by the Connoisseur Magazine, and is a beautiful volume. The coloured reproductions are especially fine. Most of the prints are *not* caricatures.

1910. Napoleon in Caricature: 1795-1821. By A. M. Broadley, Joint-Author of "Napoleon and the Invasion of England," "Dumouriez and the Defence of England against Napoleon," "The War in Wexford," etc. With an Introductory Essay on Pictorial Satire as a Factor in Napoleonic History, by J. Holland Rose, Litt.D. (Cantab.).

2 vols. $5\frac{3}{4}$ in. by 9 in. With 24 coloured, and upwards of 200 illustrations in black and white from rare and often unique originals.

A note in the prospectus is as follows:

It is computed that over 2,000 caricatures of Napoleon are in existence, of which nearly all were published between the years 1795 and 1815. Not only has Mr. Broadley formed a collection of his own probably unequalled in extent, but after ransacking the treasures of the Paris Bibliothèque Nationale and Musée Carnavalet, he has succeeded in enlisting the sympathetic assistance of brother workers in the same field, such as Monsieur Jean Grand-Carteret, Mr. William Latta of Philadelphia, Signor Achille Bertarelli of Milan, Herr van Gyn of

Dordrecht, and many others. This book, upon which so much pains have been bestowed, will assuredly find a place in every public and private library, and prove as useful to students and collectors, as it will unquestionably be interesting and amusing to the general public. A special edition limited to 50 copies for sale, is in preparation for extra illustrating, price 10 guineas net.

One of the best catalogues of Napoleon portraits, caricatures, etc., is the following:

Collectanea | Napoleonica | being a | Catalogue of the Collection of Autographs, | Historical Documents, Broadsides, | Caricatures, Drawings, Maps, Music, Portraits, | Naval and Military Costume-Plates, | Battle Scenes, Views, etc. etc. | Relating to | Napoleon I. | And his Times, 1769-1821 | Formed by A. M. Broadley, . . . | Compiled by | Walter V. Daniell. | Together with an explanatory Preface by A. M. Broadley | And a Catalogue of his Napoleonic Library | Illustrated with a hitherto unpublished Portrait of Napoleon, | by Detaille, from a picture in the possession of Sir G. White, Bart., | and several reproductions of rare originals by permission of the | proprietors of "The King" | London: W. V. Daniell . . . | Paris: Godefroy Mayer . . . | Munich: Emile Hirsch . . . | Amsterdam: R. W. P. De Vries . . . | Brussels: Spineux & Cie. . . .

Pp. 166. $6\frac{1}{8}$ in. by $9\frac{5}{8}$ in.

ROWLANDSON, THOMAS

1880. Rowlandson the Caricaturist | A Selection from his Works | with anecdotal descriptions of his | Famous Caricatures | and | A Sketch of his Life, Times, and Contemporaries | by | Joseph Grego | Author of "James Gillray, the Caricaturist; his Life, Works and Times" | [Vignette] | With about Four Hundred Illustrations | in two volumes—Vol. I | London | . . .

Vol. I, pp. xv-378. $8\frac{3}{8}$ in. by 11 in.

Vol. II, pp. xi-454.

At the end of Vol. II are the following:

Chronological Summary of Subjects, Social and Political Caricatures, Engraved by or after Thomas Rowlandson, with his contributions to Book-illustration in the order of publication.

Appendix. Additional Sources of Reference upon Rowlandson's Caricatures.

Index of names, persons, &c.

Index of Titles, Subjects, Published Caricatures, illustrations, &c.

# CHAPTER XXIII

1. NIELLI
2. ORNAMENT
3. BANK-NOTES
4. FANS AND FANLEAVES
5. PLAYING CARDS

## 1. NIELLI

1594. The Jewell House of Art and Nature. Hugh Platte.
1653. Second Edition. Sir Hugh Plat [*sic*].
1828. A Collection of one hundred and twenty-nine Facsimiles. W. Y. Ottley.
1845. Some Specimens of the Works of Masso Finiguerra. Hugh W. Diamond.
1847. An Essay upon various Arts. Theophilus, translated by Robert Hendrie.
1870. Reproduction of the Salamanca Collection. George William Reid.
1886. Introduction to Catalogue of Early Italian Prints in the British Museum. Richard Fisher.
1910. Catalogue of Early Italian Engravings in the British Museum. A. M. Hind.

## 2. ORNAMENT

1845. The Ornamentist. W. B. Scott.
1869. Handbook of Engravers of Ornament. Julian Marshall.

## 3. BANK-NOTES

1819. Report of a Committee of the Society of Arts.
1852. A Description of Bank-Note Engraving. W. L. Ormsby.
1856. Security and Manufacture of Bank-Notes. H. Bradbury.
1860. Specimens of Bank-Note Engraving. Henry Bradbury.
Specimens of Bank-Note Paper. T. H. Saunders.
[1863.] Cycloidal Configurations. W. L. Ormsby.
1896. A Hundred Years of Bank-Note Engraving in the United States. Robert Noxon Tappan.
1901. Illustrations for Treatise on Currency . . . in . . . Massachusetts . . . Andrew McFarland Davis.

## 4. FANS AND FANLEAVES

1870. Catalogue of Loan Exhibition, South Kensington Museum.
1871. Twenty Photographs. Arundel Society.
1877. Loan Exhibition, Liverpool Art Club.
1878. Worshipful Company of Fan Makers. Exhibition.

1882. Sale Catalogue. Robert Walker Collection.
1883. Catalogue of Bartolozzi Exhibition.
1884. The Fan. Octave Uzanne.
1888. Fans and Fan-leaves. English. Lady Charlotte Schreiber.
1890. Fans and Fan-leaves. Foreign. Lady Charlotte Schreiber.
1893. British Museum Catalogue. Lady Charlotte Schreiber Collection. Lionel Cust.
Grolier Club Catalogue (1891).

### 5. PLAYING CARDS

1816. Researches into the History of Playing Cards. Samuel Weller Singer.
1848. Origin and History of Playing Cards. William Andrew Chatto.
1865. The History of Playing Cards. Rev. E S. Taylor.
1870. Suggestions on the Origin of Playing Cards. J. R. Robins.
1870. Arts in the Middle Ages and Renaissance. Paul Lacroix.
1886. Another Edition.
1876. The Invention of Printing. Theodore Low De Vinne.
1877. Second Edition.
1876-7. Catalogue of Playing and other Cards in the British Museum. William Hughes Willshire.
1885. Playing Cards relating to Political History of Dr. Sacheverell. William Frazer.
1890. The Devil's Picture-Books. Mrs. Van Rensselaer.
1895. Another Edition.
1892. A Bibliography of Card-Games and of the History of Playing Cards. Norton T. Horr.
1892-5. Playing Cards selected from the Collection of Lady Charlotte Schreiber.
1900. Ludus Triumphorum and some Early Italian Card Games. Robert Steele.
1901. Catalogue of the Collection of Playing Cards bequeathed to the British Museum by Lady Charlotte Schreiber. Freeman M. O'Donoghue.
1905. Bibliography of Works in English on Playing Cards and Gaming. Frederick Jessel.

## NIELLI

THE only English book devoted solely to the subject of Nielli is the small volume, reproducing the Salamanca collection, published in 1870, as hereinafter noted. Mr. Hind's "Short History," which I have so often mentioned, and some of the other histories of engraving described in Chapters III, IV, V and VI contain chapters or sections on the subject, some being of considerable importance, but for complete information one must turn to "Essai sur Les Nielles, Gravures Des Orfévres Florentins, Du XV$^{e}$ Siècle; par Duchesne Aîné," Paris, 1826, or the more important, second part or volume of, "Manuel de L'Amateur D'Estampes par M. Eugène Dutuit," Paris, 1888, both of which are beautifully illustrated.

Sir Sidney Colvin's fine volume, "A Florentine Picture-Chronicle" (described in Chapter V hereof), treats of the subject incidentally, and some specimens are reproduced therein.

Attention is also called to the catalogues of the Richard Fisher and Wilson Collections described in Chapter XII, as these are important in connection with the study of Nielli and other early Italian engraving.

The following are the English books treating most fully of Nielli, or of the most importance historically.

1594. The | Jewell House of Art | and Nature | Conteining diuers rare and profi-| table Inuentions, together with sun- | dry new experimentes in the Art | of Husbandry, Distillation, | and Moulding. | Faithfully and familiarly set downe, ac- | cording to the Authors owne experience, | by Hugh Platte, of Lincolnes | Inne Gentleman | London | Printed by Peter Short, dwelling | on Breadstreet hill, at the signe | of the Star, and are to be solde | in Paules Churchyard | [5½ in. by 7 in.]

The title-page has a beautiful border, which, together with that of the 1653 edition, are reproduced in Chapter I hereof.

1653. Another edition with the following title:

The | Jevvel House | of | Art and Nature: | Containing | Divers Rare and Profitable Inven- | tions, together with sundry new Experiments in | the Art of Husbandry | with | Divers Chimical Conclusions concerning the Art | of Distillation, and the rare practices and uses thereof. | Faithfully and familiarly set down, according to | the Authors own experience | By Sir Hugh Plat of Lincolns Inne, Knight | Whereunto is added A rare and excellent Discourse | of Minerals, Stones, Gums, and Rosins; with the vertues | and use thereof, By D. B. Gent. | London, Printed by Bernard Alsop and are to be | sold at his house in Grubstreet, near the Upper Pump. [5⅜ in. by 7½ in.]

The only section or chapter in either of these volumes in any way relating to the art of engraving is Section 44, which I have quoted in full in Chapter I and which describes the art of Niello, that is to say, of etching a design on metal, and filling in the line with a "Masticke," which description ends with the following quaint reference to the source of his information: "This of a Jew that yet liveth for ought that I know."

The 1594 edition is the first book I know of in English mentioning the art of Niello.

1828. A | Collection | of | one hundred and twenty-nine | Fac-Similes | of | Scarce and Curious Prints | by | The Early Masters | of the | Italian, German, and Flemish Schools | Illustrative of | The History of Engraving | from the invention of the art, by Maso Finiguerra, in the middle of | the fifteenth century | With Introductory Remarks | and | a catalogue of the plates | by William Young Ottley, F.A.S. | . . . London | . . .

This volume is fully mentioned in Chapter IV but is also mentioned here, as it particularly describes the art of Niello, and fifty-seven specimens are reproduced in engraved facsimiles. In some copies, these plates are printed on a tin, silver or some other metal foil, so that the effect is that of a genuine work in Niello, although not reversed like other Nielli prints.

It is a fine volume, but inexpensive as it is not at all scarce.

1845. Account of Some Specimens | of the | Works of Masso Finiguerra | by Hugh W. Diamond, Esq. F.S.A.

From "Archaeologia," Vol. XXXI, pp. 404-407. Letter to Sir Henry Ellis, 17th April 1845.

Pp. 4. 9 in. by 11 in.

The articles described have become the property of the British Museum.

1847. An Essay | upon various arts | in three books | by Theophilus, | called also Rugerus | Priest and Monk | forming an | Encyclopædia of Christian Art | of the Eleventh Century | Translated with notes | by | Robert Hendrie | London | . . .

Pp. li-447. $5\frac{5}{8}$ in. by $8\frac{7}{8}$ in. Printed in Latin and English on opposite pages.

This is a translation of a manuscript dating from the latter part of the eleventh century or the early part of the twelfth.

Chapter 28, Book III, describes the making of the powder for Niello. Chapter 29 relates to applying the Niello: chapter 32 the laying on of the Niello, and chapter 41 the polishing.

This manuscript, of which there are several copies (including one in the Harleian Collection in the British Museum), is the earliest existing work which describes the art.

Pierced and punched work (*opus interrasile* and *opus punctile*) also used by mediaeval goldsmiths, are described by Theophilus in chapters 72 and 73 of the same Book III; but the most interesting chapter is 71, entitled "How Copper is Blackened," (Quomodo Denigretur Cuprum) as this process, which led to the art of printing from an engraved copperplate, as described by Theophilus, is nearly a description of the art of engraving itself as we now know it.

1870. A | Reproduction | of the | Salamanca Collection | of | Prints from Nielli | about fifty of which are unique and hitherto undescribed | Photographed and Printed in carbon by Edwards and Kidd | [Licencees of the Autotype Company, Limited] | With descriptions by | George William Reid | Keeper of the Prints and Drawings in the British Museum | London.

Pp. vi-17. $6\frac{1}{8}$ in. by 8 in. Followed by sheets on which are pasted from one to three prints—59 prints in all.

There is also an "Erratum" slip, calling attention to the fact that XXXVIII [A Frieze of Three Dancing Cupids] is photographed from a copy in Alvin's "Les Nielles de la Bibliothèque Royale de Belgique," as the specimen in the Salamanca Collection is too indistinct for satisfactory reproduction.

The introduction gives a short history of the art, and a very brief account of the collection, followed by descriptions of the reproductions.

1886. Introduction to a Catalogue | of the Early Italian Prints in | The British Museum by | Richard Fisher | . . . | London.

This is described in Chapters V and XX, but is again mentioned as its first four chapters of forty-seven pages treat of Nielli, as follows:

Chapter I. Nielli.
II. Nielli—Sulphur Casts.
III. Nielli—Prints upon Paper.
IV. Nielli—Modern Imitations.

1910. Catalogue | of | Early Italian Engravings | Preserved in the | Department of Prints and Drawings | in the | British Museum | by | Arthur Mayger Hind, B.A. | Assistant in the Department | Edited by | [Sir] Sidney Colvin, M.A., D.Litt. | Keeper of the Department | London.

This and the accompanying volume of plates are described in Chapters V and XX. It is the best English work on the subject of early Italian engravings as well as a catalogue of the Museum collection.

The introduction treats of the art of Niello, and there is a bibliography of upwards of thirty items relative thereto, as well as a bibliography of books relating to Italian engraving generally.

## ORNAMENT

There are very few English books which fall within the scope of this section, if we exclude those which relate to ornamental art generally, such as Jones's "Grammar of Ornament" (a fine book first published in 1856 with beautiful coloured plates); the various books by R. N. Wornum; Meyer's "Handbook of Ornament," etc.

The only ones I know of, which relate to ornamental engraving, are the two hereinafter noted, and of these "The Ornamentist" could not be included were it not for the illustration which is reproduced.

The books treating of the history of engraving and described in Chapters IV, V, and VI, such as Mr. Hind's "Short History," contain much important information on the subject, and it is to these that we must turn if we wish to study the subject of the art of ornamental engraving.

The next section of this chapter, which treats of "Bank-Note Engraving," might properly be treated of herein, as that class of engraving is largely ornamental; and I might also include the section after that, which treats of Fans and Fan-leaves, as they are peculiarly ornamental; but I have thought it best to keep them separate and confine this section within narrow limits.

One specimen of ornamental engraving should be mentioned, as it is probably the most important feat of this character, done in England, and that is the Book of Common Prayer, engraved throughout by John Sturt in 1717. Each page is surrounded by an elaborate engraved border; it contains many engraved initials, vignettes, portraits, and other illustrations; and the whole of the text is also engraved, forming a volume of 166 pages. Probably the most remarkable work in it is the portrait of King George, in a circle $3\frac{1}{8}$ inches in diameter; within the head and bust are engraved the Lord's

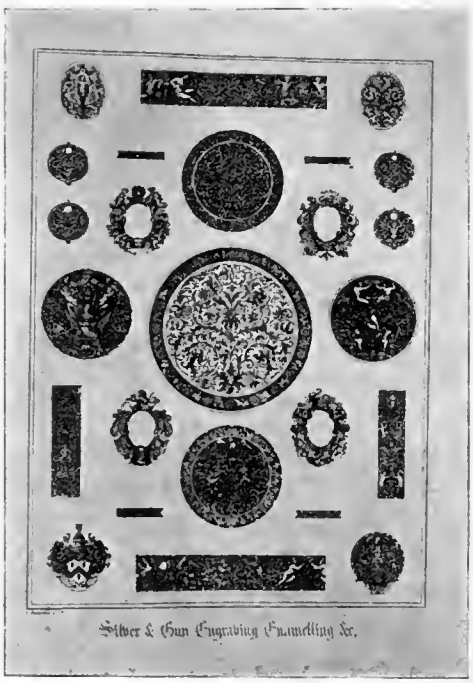
Prayer, Creed, Ten Commandments, Prayers for the King and Royal Family and the twenty-first Psalm.

Two books—neither of them English—might be mentioned, as they are of importance, and the fact that there are so few English books on the subject makes it necessary to go abroad to study the literature of ornamental engraving.

The first is "Les Maîtres Ornemanistes, dessinateurs, peintres . . . graveurs, Ecoles Française, Italienne, Allemande et des Pays-Bas. D. Guilmard. Précédé d'une préface du Baron Davillier," Paris 1880-1881. [Illustrated.]

The other is "Illustrirter Katalog einer reichhaltigen Sammlung von Ornamentstichen und Zeichnungen. . . . Ludwig Rosenthal's Antiquariat, München."

This is a dealer's sale catalogue of 186 pages and 60 illustrations. It describes 1,918 items of prints and books, many of which are not mentioned in Guilmard's volume. Only 29 items are English and these are mostly about decorative architecture or furniture.




It is a valuable book of reference, not only because of the large number of prints and books which are described, but also on account of the prices affixed to each item.

1845. The | Ornamentist | or | Artisan's Manual | in | The Various Branches of Ornamental Art; | Being a series of designs selected from the works of | Dietterlin, Berain, Blondell, Meisonier, Le Pautre, Zahn, Boetticher, and the best | French and German ornamentalists | With an Introductory Essay on Ornamental Art | by | W. B. Scott | of the Government School of Design, Newcastle | London, Dublin and Edinburgh | A. Fullarton and Co.

The above is the printed title: it is preceded by an ornamental lithographed title as follows:

The | Ornamentist | or | Artisan's Manual | in the | Various Branches | of | Ornamental | Art | London, Edinburgh & Glasgow | A. Fullarton & Co.

Pp. 21 + 82 single page plates + 2 on a double page. $10\frac{5}{8}$ in. by $14\frac{1}{2}$ in.

One of the plates (all are unnumbered) is here reproduced on a small scale.

The plates were issued separately. The Publishers' advertisement contains the following:

The Ornamentist, as now completed, presents in a series of Eighty-four Plates—which may be arranged at the pleasure of the purchaser—upwards of Eleven Hundred Designs.

The essay by Mr. Scott is preceded by the following title:

An Essay on Ornamental Art; | containing | A Historical Sketch of the Decorative Arts, with some inquiry | into the Theory of Ornament. | Illustrated with twenty-one figures.

The essay is interesting and the plates are excellent.

1869. Handbook | of | Engravers of Ornament | Produced for the | Use of Schools of Art; and, Generally, for Public | Instruction | By Julian Marshall | London | . . .

Pp. viii-39. $5\frac{3}{8}$ in. by $8\frac{1}{4}$ in.

The preface has only two pages, followed by a Chronological Table of the Engravers of Ornament of the Schools of Italy, Germany, Holland and Netherlands, France, and England, arranged in five parallel columns.

The handbook proper is arranged in alphabetical order, and gives a short biographical note, the engraver's mark or monogram, and a list of their works respectively, in the South Kensington Museum.

It is an excellent little book but unfortunately very scarce.

The only English engravers noted are:

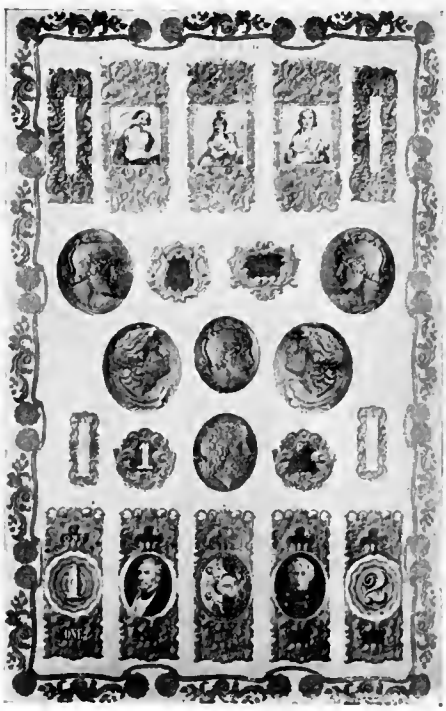
J. Norden. B. 1546.
E. Peacke. F. 1640.
R. Vaughan. F. 1650.
D. Loggan. B. 1630.
J. Kip. B. 1650—D. 1722.
J. Sturt. B. 1658—D. 1730.
F. Perry. F. 1700.
W. H. Toms. F. 1740.
T. Bowles. B. 1712.
E. Rooker. B. 1712.
J. B. Langley. D. 1751.
R. Parr. B. 1723.
J. Basire. B. 1740.
W. Lowry. B. 1770—D. 1824.
J. P. Neale. B. 1770—D. 1848.
J. Le Keux. B. 1783—D. 1846.

## BANK-NOTES

This style of engraving is beautiful, but uninteresting excepting from a technical standpoint. It has reached its greatest perfection in America, due largely to the fact that all the notes issued by the Government and the National Banks, all certificates of shares of stock listed in the important exchanges, and practically all bonds issued by the Governments (National and State), Municipalities, and Companies are engraved

in this manner, thus creating a demand for the highest class of engravers and printers.

At one time the United States Treasury Department distributed proofs of portraits, vignettes, etc., to various selected people and institutions, and so did the great engraving companies, but they have long since ceased to do this, so that specimens are rare. I have one volume of specimens issued by the Treasury to Governors of Banks and others, sumptuously bound, the proofs (of which there are nearly 100) being printed on India or Japan paper, all being splendid specimens of the art, but such volumes are not easily found, and collectors of prints should think twice before neglecting any opportunity to secure them.



The literature of the subject is not very extensive, and, while the following list may not include all the books, I have noted those which have come to my knowledge—a sufficient number for any student of the subject.

1819. Report | of the Committee of the | Society of Arts, &c. | together with the | Approved Communications | and | evidence upon the same | relative to the mode of | Preventing the Forgery |of | Bank Notes| Printed by Order of the Society | London | . . .

Pp. 59+57* to 59*+61 to 72. 6¼ in. by 9¾ in.

Contains four beautiful plates of samples of engraving claimed to be suitable for bank-notes, one of a press, and one of a "Typographic Bank Note."

1852. A | Description | of the present system of | Bank Note Engraving, | showing its tendency to facilitate | Counterfeiting: | to which is added a | New Method | of constructing Bank Notes to | prevent forgery | by W. L. Ormsby | New York—London.

Pp. viii-101. 10 in. by 13 in.

It has twelve plates, two being machines (transfer press and ruling machine) ten being specimens of engraving (one of them—No 5—being coloured) and six illustrations in the text.

Plate 5 is here reproduced on a small scale. The plates were engraved by the author.

The book describes the art of bank-note engraving, methods of counterfeiting and reproduction, and various means for preventing counterfeiting. It is an interesting volume though its object is principally to advertise the author's methods and skill. The author was an accomplished engraver, as may be seen from the reproduced plate, and wrote with authority.

1856. On the Security and Manufacture of Bank Notes. A lecture as delivered at the Royal Institution of Great Britain, Albemarle Street, Friday evening, May 9, 1856. By H. Bradbury. London.

4to. 2 plates.

1860. Specimens of Bank Note Engraving, &c. Printed for private circulation. Henry Bradbury. London.

4to.

At the end, Specimens of Bank Note Paper, by T. H. Saunders.

These two items are taken from the Robert Hoe Bibliography which is described in Chapter XXIV.

[1863.] Cycloidal Configurations | or the | Harvest of Counterfeiters | containing matter of the Highest Importance concerning | Paper Money | also explaining | the unit system of Bank Note Engraving. | By W. L. Ormsby | Proprietor of the New York Bank Note Co. No. 50 Wall St. | "How oft the sight of means to do ill deeds | Makes deeds ill done" | New York | Published by W. L. Ormsby | 50 Wall Street | Price Twenty-five cents. [No date.]

Pp. 45. $5\frac{3}{4}$ in. by 9 in.

The first page contains a notice relative to a list of twenty-four inventions from 1832 to 1861, as follows:

The following mechanical inventions adapted to the business of engraving, have been designed and perfected by the author of this work during the last thirty years. They are respectfully submitted as a partial testimonial to the writer's familiarity with the subject of which he treats.

The list includes many ruling machines, geometrical lathes, etc.

The pamphlet begins as follows:

In no country in the world has the art of Bank Note Engraving presented such seeming excellence as in the United States, nor has counterfeiting attained elsewhere such perfection and success.

The object of the pamphlet is to protest against the then present method of engraving bank notes, and to insist that the author's method was the best, and the only safe one.

The following extract from the "Rochester Evening Express," 10th December 1861, is of interest.

A paper was read before the Rochester Historical Society, last evening, by D. M. Dewey, Esq. His theme was the History of the Art of Engraving. . . . The next great improvements in this art are due to W. L. Ormsby, who, in 1825, was a young blacksmith in Wm. Cobb's shop in this city. . . . But the laws of this State, which compel Banks to procure their plates of one monopolizing company, deprive Mr. Ormsby of his rightful reward for his ingenious and very useful invention.

1896. 1795-1895. A hundred years of bank note engraving in the United States. Robert Noxon Tappan. New York.

1901. Illustrations, prepared for a forthcoming treatise on currency and banking in the Province of Massachusetts Bay. Andrew McFarland Davis. [Cambridge, Mass., 1901.]

Plates.

## FANS AND FAN-LEAVES

The subject of Fans and Fan-leaves can hardly be considered as a branch of the engraver's art, although many Fan-leaves have been engraved. In some of the museums however (the British Museum, for instance), they are kept in the department of prints, and for this reason I have made these few notes, fully describing only a few books, including the British Museum catalogue, several of the notes being taken from the Bibliography in that volume. As it was published in 1893, no doubt many additions could be made to the Bibliography—indeed, during the summer of 1911 exhibitions of fans were held in London, of considerable interest and importance, but they were exhibitions of paintings rather than of engravings, so I have not pursued the subject further.

1870. Catalogue of Loan Collection of Fans, exhibited at S. Kensington Museum.

Introduction by S. Redgrave.

Small 4to.

I have not been able to see a copy of this, but it is referred to in other books, is probably of importance, and the introduction is possibly the same as the one next noted.

1871. Examples of Art Workmanship of various ages | and Countries | FANS OF ALL COUNTRIES | A Series of Twenty Photographs of | Spanish, French, German, Italian and | English Fans. | Under the Sanction of the Science and Art Department, for the Use of Schools of Art and Amateurs. | London: | Published by the Arundel Society for Promoting | the Knowledge of Art, 24, Old Bond Street, | Sold by Bell and Daldy, York Street, Covent Garden.

Introduction by Sam. Redgrave, May 1870.

4 pages of introduction, 2 of contents and 20 photographs.

Size of photographs about 6½ in. by 10½ in.

1877. Liverpool Art Club | Catalogue | of | Loan Collection of Fans | exhibited at the | Club House, Sugnall Street, Myrtle Street | . . .

Pp. xvii-27. 5 in. by 7¾ in. 176 items.

Introduction by G. Ashdown Audsley.

1878. Worshipful Company of Fan Makers | [arms] | Report of Committee, &c. | Competitive Exhibition of Fans | held at | Drapers' Hall, London, | July, 1878.

Pp. 16. 7½ in. by 8½ in

1882. Catalogue of the cabinet of old fans, the property of Mr. Robert Walker, of Uffington, Berkshire, etc., which will be sold by auction, by Messrs. Sotheby, Wilkinson and Hodge, on Thursday, the 8th of June, 1882, and two following days, etc.

The illustrated edition contains 52 autotype plates.

1883. Patron: H.R.H. The [Arms] Duke of Albany, K.G. | Catalogue | of the | Second Exhibition | (loan collection) | of | Engravings and Etchings | by | Francesco Bartolozzi, R.A. | and Engravers of his School | Illustrated with a beautiful frontispiece in red "Cupid Blowing Bubbles," from a copper-plate | engraved by Sintzenich, pupil to F. Bartolozzi, R.A. | The Windsor Gallery 26 Savile Row, W.

Pp. 57. 7 in. by 7 in. 692 items.

The last two pages contain notes on "The Fan Industry," and several of the exhibited items are fans.

1884. [Headpiece] | The Fan | by | Octave Uzanne | Illustrated by Paul Avril | [Vignette] | London | . . .

Pp. 143. 7 in. by 10½ in.

Beautifully illustrated with borders, head- and tail-pieces, and many photogravures printed in purple, blue, green, brown, crimson, and other tints.

1888. Fans | and | Fan-leaves | English | Collected and Described | by | Lady Charlotte Schreiber, | with 161 illustrations | London | . . .

Pp. 38+161 plates+2 pp. list of plates. 15 in. by 22 in.

1890. Fans | and | Fan-leaves, | Foreign: | Collected and Described | by | Lady Charlotte Schreiber | with 153 illustrations | London | . . .

Pp. 48+153 plates+2 pp. list of plates. 15 in. by 22 in.

These are beautiful books and of great value to the collector.

The MS., bound in two volumes, is in the print room of the British Museum.

1893. Catalogue | of | The Collection | of | Fans and Fan-leaves | presented to the Trustees of the British Museum | by the | Lady Charlotte Schreiber | compiled by | Lionel Cust, M.A., F.S.A., | Assistant in the Department of Prints and Drawings | . . . | London.

Pp. viii-138. 6¼ in. by 9¾ in.

Brief preface by [Sir] Sidney Colvin.

It describes 397 items, most of them etched, engraved or lithographed. There are also twenty-five bibliographical items and two indexes—one of "Artists and Publishers," the other of "Principal Names, Places, Events, etc."

Each item is fully described.

[See also Chapter XIX—Grolier Club Exhibition Catalogue No. 13 (April-May 1891) "The Fan in all Ages."]

## PLAYING CARDS

The early histories of engraving described in Chapters IV and V, and many of the books about engraving on metal, and wood-engraving, described respectively in Chapters VI and VII, treat of the subject of playing and other cards, at great length. In addition to these volumes, however, the subject has an extensive literature of its own. It is true that most of the books mentioned in bibliographies are descriptive of various games of cards, rather than of their history; yet there are quite a number of the latter and these are the ones I have included herein.

1816. Researches | into the History of | Playing Cards | with illustrations | of the | Origin of Printing | and | Engraving on Wood | By Samuel Weller Singer | London | . . .

Pp. xvi-373. 19 plates (some coloured). $8\frac{1}{2}$ in. by $10\frac{3}{4}$ in.

Many illustrations in text.

This is a beautiful book, the copies of old prints and cards, both in the text and on the plates, being well engraved and printed—the plates, and some of the illustrations, being printed on India paper.

250 copies. Among the subscribers are the Marquess of Blandford, E. Charnley of Newcastle, F. Douce, Richard Heber, W. Y. Ottley, Rev. T. F. Dibdin, Earl Spencer, Sir M. M. Sykes, and other well known collectors of the day.

I prefer it to any of the other *histories* of the subject, although the later books, of course, contain additional information.

1848. Facts and Speculations | on the | Origin and History | of | Playing Cards | by | William Andrew Chatto | . . . | London.

Pp. viii-343. $5\frac{5}{8}$ in. by $8\frac{3}{4}$ in.

An interesting book with many plates. In some copies the plates are in duplicate, the duplicates being either coloured or printed on India paper.

Appendix No. 2 contains an extensive Bibliography of the subject.

1865. The | History | of | Playing Cards | with | Anecdotes of their use in | Conjuring, Fortune-telling | and Card-sharping | [Coloured vignette of Knave of Hearts] | Edited by the late | Rev. Ed. S. Taylor, B.A. | and others | London | . . .

Pp. xiii-529. $4\frac{1}{8}$ in. by $6\frac{1}{8}$ in.

Coloured frontispiece and many other illustrations.

An interesting volume.

The first part, 247 pages, is devoted to the history, the remainder to card playing, etc.

1870. Suggestions on the Origin of Playing Cards. . . . By J. R. Robins. Brussels and London.

Pp. 71. 8vo.

In Mr. Jessel's Bibliography, described later on in this chapter, are the two following items:

1870. The Arts in the Middle Ages and the Renaissance, by Paul Lacroix. Translated from the French by James Dafforne. London.

Pp. ix-520. 8vo. 19 coloured plates and 400 illustrations. The ninth section is devoted to playing cards.

1886. Another edition revised and re-arranged by W. Armstrong. London.

Pp. xvi-464. 8vo. Illustrated.

1876. The Invention of Printing; A Collection of Facts and Opinions descriptive of Early Prints and Playing Cards . . . By Theodore Low De Vinne. New York.

4to. Illustrated.

1877. Second edition. London. 8vo. Pp. 577.

1876-7. A Descriptive Catalogue of | Playing and other Cards | in the British Museum | Accompanied by | A Concise General History of the Subject and | remarks on Cards of Divination and | of a Politico-Historical | Character | By William Hughes Willshire, M.D. Edin. [London.]

Pp. x-360. 6¼ in. by 9¼ in.

In the same volume is:

Descriptive Catalogue of Playing | and other Cards in the | British Museum | (Supplementary Portion). [1877.]

Pp. viii-87. 6¼ in. by 9¼ in.

Frontispiece and 23 plates.

Preface by George William Reid.

This is a most interesting volume, well illustrated and indexed, and divided into the following sections:

Part I. A General History of Playing-Cards.

Section I. Introductory.
II. Origin of Cards.
III. General Nature and Varieties of Cards.
IV. Connection with Wood-Engraving, Manufacture of Paper, &c.
V. Size and Form of Marks and Designs on Cards, Divisions into Suits, Terminology.
VI. Cards of Various Countries.
European Cards.
Oriental Cards.

Part II. Descriptive Catalogue of Playing and other Cards.

(This is subdivided into many sections.)

Appendix.

Chronological Table.

Noteworthy Series.

Bibliography (9 items)

Index to Proper Names.

Index to Subjects.

The Supplement continues the catalogue and is divided into two parts followed by indexes similar to above.

All the plates are at the end of the supplement excepting the frontispiece which is at the beginning of the main volume.

1885. Description of the series of Playing Cards relating to the Political History of Dr. Sacheverell in the Reign of Queen Anne. By William Frazer. Dublin.

50 copies printed for the author. (Also in the "Proceedings of the Royal Irish Academy" for December 1884—second series, vol. 2, June 1886.)

1890. The | Devil's Picture-Books | A History of Playing-Cards | by | Mrs. John King van Rensselaer | . . . | Illustrated | New York | . . .

Pp. x+11 to 208. 7 in. by 9½ in.

1890. Similar edition. London.

1895. Similar edition. New York.

Beautifully illustrated, most of the plates being printed in colours, and several in colours and silver.

It is an interesting volume.

1892. A | Bibliography | of | Card-Games | and of the | History of Playing-Cards | Compiled by | Norton T. Horr, B.S. | Cleveland, O. | Printed for Charles Orr.

Pp. 79. 6 in. by 9½ in. 1,348 items.

Most of the English items refer to games and gaming; those which relate to the History (and not otherwise noted herein) are as follows:

143. Barrington, Daines.—Dissertations on the History of Playing Cards. "Archaeologia," vol. viii. London, 1787. 4to.

477. Frey, Albert Romer.—A Bibliography of Playing Cards. Bookmart, August 1886.

949. Nation, The. New York.—Oct. 25, 1877. Review of Willshire's "Catalogue of Playing-Cards in the British Museum."

1,094. Queries Magazine, The.—By C. W. Moulton, Buffalo, N.Y. Article on the origin of Cards, 1890. Vol. 6, p. 391.

1892. Playing Cards | of Various Ages and Countries | Selected from the Collection | of | Lady Charlotte Schreiber | Vol. I | English and Scottish | Dutch and Flemish | London | . . .

Pp. 14 (of text), 1, List of Plates + 139 plates. 15 in. by 22 in.

Each plate contains reproductions of a number of cards and there are a few in the text.

1893. Vol. II. French and German.

Pp. 20 (of text), 1, List of Plates + 154 plates. 15 in. by 22 in.

Similar to Volume I.

1895. Vol. III. Swiss, Swedish, Russian, Polish, Italian | Spanish, and Portuguese | together with a supplement of other countries.

Pp. 29 + 1 of List of Plates + 149 plates. 15 in. by 22 in.

On page 27 is Index I. Places at which cards have been issued.

On pp. 28 and 29, Index II. Card-Makers, Engravers, and Publishers.

These indexes are for all three volumes.

The illustrative notes and descriptions are by [Sir] A. Wollaston Franks. As stated by a recent writer, these old engraved playing cards throw most interesting and important side-lights on contemporary history and social life. They illustrate a wide range of subjects, and some of them are fine as engravings.

Upon the death of Lady Charlotte in 1895 her collection passed to the British Museum and under the terms of the legacy all those items were to be retained which were not strictly duplicates of others already in the Museum, the remainder being returned to the executors. Many of those illustrated in the above volumes are now in the Museum and are specially identified in the catalogue published in 1901 and hereinafter noted. The following is a sample of such notation: "[S. Vol. II, pl. 125.]."

1900. A Notice of the Ludus Triumphorum | and | Some Early Italian Card Games | With some Remarks on the Origin of the Game of Cards | Communicated to the Society of Antiquaries | by | Robert Steele, Esq., F.S.A. | [vignette—seal] | . . . [London.]

Pp. 16 + 3 plates of cards. $9\frac{3}{4}$ in. by 12 in.

Reprinted from the Archaeologia. A curious and interesting tract.

1901. Catalogue | of | the Collection | of | Playing Cards | Bequeathed to the Trustees of the British Museum | by the late | Lady Charlotte Schreiber | Compiled by | Freeman M. O'Donoghue, F.S.A. | Assistant-Keeper of Prints and Drawings | . . . | London.

Pp. vii-228. $6\frac{1}{4}$ in. by $9\frac{1}{4}$ in.

Preface by [Sir] Sidney Colvin. Introduction by the compiler.

This splendid collection is thoroughly described. The volume also contains a bibliography of eighty-eight items relating to cards and card playing.

1905. A Bibliography | of Works in English | on | Playing Cards | and | Gaming | compiled by | Frederic Jessel | . . . | . . . London | New York and Bombay.

Pp. vi-312. 6 in. by 9 in. 1,733 items. Index.

Most of the books refer to games, but there are a number of valuable references to various publications containing articles on the history of cards as distinguished from the games in which they are used. For instance, there are eight references to "Archaeologia"—the organ of the Society of Antiquaries, London.

# CHAPTER XXIV

## BIBLIOGRAPHIES

AS most of the books herein noted are described in other chapters, I will only give short titles and few details. They are arranged in alphabetical order by subject, and each subject is arranged chronologically.

The list only includes the more important bibliographies, but of course many of the volumes described in other chapters, and other volumes on particular subjects and persons, therein mentioned, contain lists of books on the subjects, or lists of authorities consulted. The *general* bibliographies noted include books relating to all branches of the art and history of engraving.

Three books published in France should be noted. The first, issued in 1866, with the following title:

Essai | d'une | Bibliographie Générale | des Beaux-Arts | par | Georges Duplessis | Biographies Individuelles | Monographies | Biographies Générales | Paris | . . . | 1866.

It contains 3,209 items—many of them in English.

The second, published in 1909, is

La Gravure | par | Léon Rosenthal | . . . | Ouvrage illustré de 174 gravures | Paris | . . . | 1909.

At the end of each chapter is a comprehensive bibliography of the subject of the chapter. It notes many English books.

The third, published in 1910 by my friend Gustave Bourcard, with the following title:

Graveurs | et Gravures | France et Étranger | Essai de Bibliographie | 1540-1910 | Paris | . . . | 1910.

The items are not numbered, but it contains references to a large number of English and American works on engraving and engravers.

Pp. xvi-320.

One German book should also be noted:

Kupferstich und Holzschnitt | in vier jahrhunderten | von | Paul Kristeller | Mit 260 Abbildungen | . . . | Berlin 1911 | . . .

[The first edition was published in 1905.]

This contains a comprehensive bibliography, including a number of English works.

1909. AMERICAN ENGRAVING. A Collection of Books and Almanacs formed to illustrate the | Art of Engraving in America | [Portrait of Isaac Watts, D.D.] | The earliest signed and dated copper-plate portrait engraved in America. | For sale by Goodspeed's Book Shop | Charles E. Goodspeed, Proprietor | 5A Park Street, Boston, Mass., U.S.A.

Pp. 60. $5\frac{7}{8}$ in. by 9 in. 20 illustrations.

While this is only a sale catalogue, it is of extraordinary interest to the collector of old American engravings. It contains 617 annotated descriptive items, an index to authors, index to portraits, index to subjects, and index to views.

I secured from this collection "The American Orator" by Increase Cooke, containing a portrait of Washington engraved by Dr. Alexander Anderson, the earliest American wood-engraver, and also the original wood-block. From this was printed the frontispiece to my Bibliography of American Books relating to Engraving, referred to below.

1904. AMERICAN PUBLICATIONS. List of Books and Magazine Articles on American Engraving, Etching, and Lithography. Published on the Occasion of an Exhibition of Early American Engravings at the Museum of Fine Arts. Boston Public Library Monthly Bulletin, Vol. IX, No. 12, December 1904.

1910. AMERICAN PUBLICATIONS. Bibliography of American Books relating to Prints and the Art and History of Engraving, also Catalogues of Important sales and exhibitions of Prints held in America, also of a few books and catalogues published in England relating to American prints. By Howard C. Levis. London.

1909. AQUATINTS. Aquatint Engraving, by S. T. Prideaux. London—New York.

1910. ARRANGING AND CATALOGUING PRINTS. Ordnung und Katalogisierung Eines Kupferstich-Kabinetts erfahrungen und vorschläge von V.v. Loga. Berlin.

Contains Bibliography of 30 items, including 4 in English.

This is discussed by Mr. A. M. Hind in "The Burlington Magazine," July 1911.

[See also Chapter XXVI (7).]

1857. ART BOOKS. Bound up with my copy of "The Fine Art Circular and Print-Collector's Manual," by A. E. Evans & Sons, London, is a catalogue of 2,887 items, with the following title:

> Catalogue | of | Books of Prints, Illustrated Works, | Galleries of Pictures, Sceneries, | Pictorial Topographical Works, | Collections of | Prints, Etchings, and Drawings, | Emblems, Early Woodcuts, &c. | E. & A. Evans | . . . London . . . [No date.]

1870-77. ART BOOKS. Science and Art Department of the Committee of Council on Education South Kensington The First Proofs of the Universal Catalogue of

Books on Art compiled for the Use of the National Art Library and the Schools of Art in the United Kingdom.

1870. Vol. I, A to K. Pp. xvi-1030. $6\frac{3}{8}$ in. by $8\frac{1}{5}$ in.

1870. Vol. II, L to Z. Pp. 1061 to 2188.
(On back the date is 1875, on title-page 1870.)

1877. Supplement. Pp. 655. A to Z.

It has a total of 2,829 pages, arranged in two columns, and with an average of about 25 items per page—say 70,000 items.

1884. ART BOOKS. Catalogue of the Pictures, Miniatures and Art Books, collected during the last fifty years, by Henry George Bohn. London. Privately Printed.

1892. ART BOOKS. Finding List | of Unclassified | Art and Miscellaneous Books] California State Library | Sacramento | . . .
Pp. 52. 6 in. by 9 in.
California is one of the very few States in the Union which has an Art Library, or at least which has published a catalogue.

The following modern catalogues of booksellers are of importance:

1904. Bernard Quaritch. London. Catalogue 228. 1,686 items on Fine Art Books.

1909-10. Catalogues 273 [Part I], items 1 to 791. No. 275 [Part II], items 792 to 1,274. No. 278 [Part III], items 1,275 to 1,833. No. 279 [Part IV], items 1,834 to 2,174. No. 291 [Part V], items 2,175 to 3,000. No. 292 [Part VI], items 3,001 to 3,360. No. 293 [Part VII], items 3,361 to 3,885. No. 294 [Part VIII], items 3,886 to 4,299. No. 299 [Part IX-Supplement], items 4,300 to 4,401 and 2 extra items, making a volume of 349 pages, and describing 4,403 items in the whole range of art literature. A special title-page for the complete set and a table of contents were issued later.

1905. Francis Edwards. London. No. 279. Books on Art. Illustrated Books. Collections of Portraits, etc. 1,034 items.

1906. Maggs Bros. London. No. 223. Books on Art and Allied Subjects. 1,625 items.

1907. E. Parsons & Sons. London. No. 260. Illustrated and Fine Art Books. 743 items.

1907. Maggs Bros. London. No. 238. Books on Art and Allied Subjects. 1,789 items.

1907. E. Parsons & Sons. London. No. 261. Uncommon Books (mostly Fine Art). 724 items.

1907. Henry Sotheran & Co. London. No. 25. Items 553 to 617 are books on engravers and engraving.

1911. James Rimell & Son. London. No. 225. Books on Art. 1,311 items.

These booksellers' catalogues not only give full descriptions of most of the books they list, but the prices and other useful information.

1907. BARTOLOZZI. Brief Bibliography by Prof. Dr. Hans W. Singer in the "Connoisseur" Extra Number for 1907 on Bartolozzi.

BASLE, THE PRINTERS OF. List of volumes issued by these presses and reproductions of their devices are found in "The Printers of Basle In the XV & XVI Centuries, by Charles William Heckethorn." London. 1897.

1911. BERNHARD VON BREYDENBACH, and his Journey to the Holy Land, 1483-4. A Bibliography, compiled by Hugh Wm. Davies. London.

1887. BIOGRAPHIES OF ARTISTS. South Kensington Museum. A List of Books and Pamphlets in the The National Art Library, South Kensington Museum, containing Biographies of Artists and of others Connected with The History of Art. London.

Describes a large number of volumes.

1891. BLAKE, WILLIAM. A bibliography of Blake was published in the *Bulletin of the Boston Public Library*, in April 1881 (Vol. IV, No. 10, whole No. 57), p. 335. This was expanded by Mr. Koehler in his catalogue of 1891.

[Other volumes on Blake, described in Chapter XVI, contain bibliographies.]

1903. BOOK-ILLUSTRATION. English Book-Illustration | of To-day | . . . | By R. E. D. Sketchley | . . .

Contains bibliography of books illustrated by modern English artists.

[See Chapter XXII (1).]

1892. BOOK-PLATES. French Book-Plates, by Walter Hamilton. London—New York.

1892. BOOK-PLATES. English Book Plates, by Egerton Castle. London—New York.

1894. BOOK-PLATES. American Book-Plates, by Charles Dexter Allen. New York. [The bibliography is by Eden Newell Hewins.]

1898. BOOK-PLATES. Catalogue of a Loan Exhibition of Book-Plates and Super-Libros held by the Club of Odd Volumes at the Museum of Fine Arts (Boston). 25th April to 5th June, 1898.

1901. BOOK-PLATES. The Rise of the Book-Plate . . . by W. G. Bowdoin and Henry Blackwell. New York.

1901. BOOK-PLATES. German Book Plates, by Karl Emich Count zu Leiningen-Westerburg, translated by G. Ravenscourt Dennis. [London and New York.]

1904. BOOK-PLATES. Book Plates, by Edward Almack, F.S.A. London [1904] Chicago [1910].

BRANGWYN, FRANK. A list of articles and reviews relative to Frank Brangwyn. (See work by Walter Shaw-Sparrow, described in Chapter XIV.)

1910. BRITISH MUSEUM PUBLICATIONS.
[See Chapter XX.]

1895. CLAUDE LORRAIN. The Portfolio Monograph, by George Graham, contains a bibliography, on Claude Lorrain, of 23 items.

1906. COPPER-PLATE ENGRAVING. The Old Engravers of England, by Malcolm C. Salaman. London, Paris, New York and Melbourne.
Contains quite an extensive bibliography.

CRUIKSHANK, GEORGE.
[See Chapter XXII (5), particularly G. W. Reid's catalogue.]

DÜRER, ALBRECHT.
[See the several volumes under this title in Chapters XIV and XVI.]

[1910?] EARLY ENGLISH ENGRAVINGS. The Catalogue issued by Messrs. Pickering and Chatto, London, entitled " An Illustrated Catalogue of Old and Rare Books . . ."
Contains 5,721 items.
It is mentioned here as it contains reproductions of many hundreds of early English engraved title-pages and portraits, and describes the books to which they belong.

EMBLEMS AND SYMBOLS.
[See Chapter XVIII (5) and (6).]

FANS AND FAN-LEAVES.

[See Chapter XXIII (4), particularly the "Catalogue of the Collection of Fans and Fan-leaves presented to the Trustees of the British Museum by the Lady Charlotte Schreiber, compiled by Lionel Cust." London 1893.]

1826. GENERAL. A General and Bibliographical Dictionary of the Fine Arts, containing . . . Descriptive accounts of the best books and treatises on the Fine Arts . . . by James Elmes. London.

Contains a large number of valuable bibliographical notes.

1844. GENERAL. The Print Collector, published in 1844 and, though issued anonymously, known to have been written by J. Maberly, a distinguished amateur, contains one of the best bibliographies on the general subjects of prints and engravers. Nearly every item is fully annotated.

1880. The first American edition of the above, edited by Robert Hoe, Jr., contains the same bibliography, and in addition a new one of about 475 items, many being annotated. This is one of the most complete bibliographies in English on the subjects of prints and engravers.

Both of these note books in languages other than English.

1858. GENERAL. Catalogue of Books on Bibliography, Typography and Engraving, in the New York State Library, Albany.

1867. GENERAL. In vol. i of "A Biographical History of the Fine Arts," by S. Spooner, M.D. New York.

[Also in other editions of this work.]

1869. GENERAL. Catalogue of the Collection of Engravings bequeathed to Harvard College by Francis Calley Gray. Cambridge.

1874. GENERAL. Bibliography; or the History of the Origin and Progress of Printing and Bookmaking, embracing the various substitutes for Printed Literature, the Invention of Type, Paper, and Printing. Newspaper and Book Publishing in all their varieties; rare old Books and Manuscripts; the Discovery and Progress of Engraving, Lithography, Photography, Photo-Engraving, Printing in Colors, and a general review of the Literature of the day. New York 1874. [Stephen Hawes.]

8vo.

I have not seen this book, but it is noted in the bibliography in the American edition of Maberly's "The Print Collector"—1880. It was difficult to assign it to any particular chapter, but on account of its title I have included it herein, although it is not a bibliography in the ordinary sense of the word.

1876. GENERAL. The Handbook to the Department of Prints and Drawings in the British Museum, by Louis Fagan.

Contains a bibliography of 68 items.

[See Chapter XXVI (7) hereof.]

1877. GENERAL. An Introduction to the Study & Collection of Ancient Prints, by William Hughes Willshire. London, 1877.

97 items.

The first edition (1874) contains 79 items.

1900. GENERAL. Engravings and Their Value, by J. Herbert Slater. London, New York, 1900.

60 items.

1912. Fourth edition. The Bibliography is short, but many books are mentioned in the text.

1903. GENERAL. The Print-Collector's Handbook, by Alfred Whitman. London, 1903.

Over 100 items.

1904. GENERAL. Catalogue of the S. P. Avery Collection of Prints and Art Books in the New York Public Library. New York.

1905. GENERAL. Catalogue of the Gardiner Green Hubbard Collection of Engravings presented to the Library of Congress. Washington.

1905. GENERAL. The Report of the Librarian of Congress (Washington 1905) contains a short Bibliography of books on the subject of Engraving.

1906. GENERAL. Chats on Old Prints, by Arthur Hayden. London.

Contains an extensive list under the following headings:

General.
Etching.
Wood Engraving.
Wood Engraving—Victoria Facsimile School.
Modern Wood Engraving.
Line Engraving.
Line Engraving. French School.
Line Engraving. Nineteenth Century.
Mezzotint.
Colour Prints.
Aquatint.
Lithography.

1906. GENERAL. Engraving and Etching, by Dr. Fr. Lippmann. Third edition revised by Dr. Max Lehrs, translated by Martin Hardie. London.

About 100 items.

1908. GENERAL. How to Appreciate Prints, by Frank Weitenkampf. New York. [This does not contain a separate bibliography, but all through the text are references to books on the subject.]

1908. GENERAL. A Short History of Engraving & Etching, by A. M. Hind. London.

Contains a very extensive bibliography, divided into the following classes:

I. Bibliographies.
II. Processes, Materials, etc.
III. Dictionaries and General History.
IV. Various Countries.
V. Various Subjects.
VI. Collections.
A. Public. B. Private.
VII. Catalogues of Prints after a few of the more Important Painters.
VIII. Reproductions.

1910. GENERAL. The Golden Age of Engraving. By Frederick Keppel.

Contains quite an extensive general bibliography.

1910. GENERAL. Fine Prints, by Frederick Wedmore. Edinburgh, 1910. [Third edition.]

Over 100 items.

The two earlier editions also contain bibliographies.

GREAT ENGRAVERS, THE. In each volume of this series, edited by Mr. A. M. Hind, which I have described in Chapter XIV and in the Addenda, will be found a bibliography.

GREENAWAY, KATE. In Messrs. Spielman and Layard's Memoirs, published in 1905, is a list of books illustrated wholly or in part by this artist.

[See Chapter XVI.]

1890. HOGARTH, WILLIAM. Library of Harvard University. | Bibliographical Contributions, | Edited by Justin Winsor Librarian | No. 37. | A Bibliography of William Hogarth. | By Frank Weitenkampf | ("Frank Linstow White") | of the Astor Library New York City | Cambridge Mass. | Issued by the Library of Harvard University.

Pp. 14. $6\frac{7}{8}$ in. by $9\frac{13}{16}$ in.

[For other Hogarth items see Chapter XVI, particularly "Hogarth. By Austin Dobson." New York, 1891.]

1910. ITALIAN ENGRAVINGS. Catalogue of Early Engravings preserved in the . . . British Museum. By Arthur Mayger Hind.

Described in Chapter V.

This contains a General Bibliography arranged as follows:

I. General and Miscellaneous Works.
II. Nielli.
III. Collections and Exhibitions.
IV. Sale Catalogues.
V. Reproductions.

Also Special and Individual Bibliographies which are given in the introductions to the various sections of the Catalogue.

1893. JAPANESE PRINTS. Japanese Art | I. Japanese Books | and Albums of Prints in Colour | in the National Art Library | South Kensington.

1898. Japanese Art | II. Books Relating to | Japanese Art | in the Nationa Art Library | South Kensington Museum.

See Chapter XXII (3) for fuller description.

1910. JAPANESE PRINTS. A History of Japanese Colour-Prints, by W. von Seidlitz, London 1910, contains a bibliography of 105 items.

KEENE, CHARLES.

[See Works of Charles Keene, by Joseph Pennell, for books illustrated by Keene—Chapter XXII (1).]

LITHOGRAPHY. Grolier Club Catalogue of an Exhibition Illustrative of a Centenary of Artistic Lithography. New York, 1896.

1884. MEZZOTINTS. British Mezzotinto Portraits by John Chaloner Smith, contains (vol. i, pp. xiv-xvii) a list of works consulted—79 items.

1898. MEZZOTINTS. The Masters of Mezzotint, by Alfred Whitman, contains a list of 9 works.

1904. MEZZOTINTS. Mezzotints, by Cyril Davenport. This contains a list of 23 works.

MORLAND, GEORGE. Bibliography of 22 items in "Connoisseur" Extra Number for 1906 on Morland.

A Bibliography of 71 items appears as Appendix V to "George Morland, by David Henry Wilson," London and New York, 1907.

MURILLO.

[See VELAZQUEZ AND MURILLO.]

1848. PLAYING CARDS. Facts and Speculations on the Origin and History of Playing Cards. W. A. Chatto. London.

1886. PLAYING CARDS. A Bibliography of Playing Cards, by Albert Romer Frey. In the "Bookmart" for August 1886.

1892. PLAYING CARDS. A | Bibliography | of | Card-Games | and of the | History of Playing-Cards | compiled by | Norton T. Horr, B.S. | Cleveland | O. | [U.S.A.]

Pp. 79. 6 in. by 9½ in. 1,348 items.

Most of the items refer to games and gaming.

1901. PLAYING CARDS. Catalogue of the Collection of Playing Cards, bequeathed to the Trustees of the British Museum by the late Lady Charlotte Schreiber. Compiled by Freeman M. O'Donoghue. London.

1905. PLAYING CARDS. A Bibliography of Works in English on Playing Cards and Gaming, Compiled by Frederic Jessel. London.

1,733 items.

1906. PORTRAITS. A. L. A. Portrait Index, Index to Portraits contained in Printed Books and Periodicals . . . Edited by William Coolidge Lane . . . and Nina E. Browne . . . Washington. [Library of Congress.]

Contains a list of books indexed (which have five or more portraits) which covers 64 pages. Also 1,600 pages (arranged in double columns) of the portraits themselves.

1908. PORTRAITS. Catalogue of Engraved British Portraits. British Museum. Freeman O'Donoghue.

Vol. I. 1908.

Vol. II. 1910.

1909. PORTRAITS. Sale Catalogue (see Chapter XIII) of The Valuable Collection of Works on Engraved Portraits, Portrait Galleries, &c., owned by the Hon. Jas. T. Mitchell. Philadelphia, January 4th and 5th 1909.

A most important list of 715 items, fully annotated.

1893. PRINTERS' MARKS. Printers' Marks, by W. Roberts. London, New York.

17 items.

1877. PRINTING, ETC. [Art of Typography, Chalcography and Lithography.] Catalogue of the Library, illustrative of the history of the above, of Richard M. Hoe. London.

Privately printed.

PROCESSES OF ENGRAVING. Etching, Engraving and other methods of Printing Pictures, by Messrs. Singer and Strang, 1897, contains a bibliography of 414 items from 1583 to 1896 inclusive.

It is an important bibliography.

1878. REMBRANDT. Middleton's Descriptive Catalogue of the Etched Work of Rembrandt contains a bibliography of 42 items.

1893, etc. REMBRANDT. The various editions of Rembrandt, his Life, his Work and his Time, by Emile Michel (1893, 1895, 1903), contain bibliographies of about 50 items.

1899. REMBRANDT. Rembrandt van Rijn and his work, by J. Malcolm Bell, London. Contains bibliography of 60 items.

1908. REMBRANDT. One of the most complete bibliographies of Rembrandt is in Bibliothèque Nationale. Exposition D'ŒUVRES DE REMBRANDT, dessins et gravures, Mai-Juin 1908, Catalogue. Rédigé par François Courboin . . . Joseph Guibert . . . P.-André Lemoisne. Paris.

It contains nearly 400 items.

SYMBOLS AND EMBLEMS.

[See Chapter XVIII (5) and (6).]

VELAZQUEZ AND MURILLO. In Curtis's Descriptive and Historical Catalogue of the Works of Velazquez and Murillo, published in 1883, is a bibliography of works about these artists.

1903-11. WOODCUTS, GERMAN AND FLEMISH. Catalogue of German and Flemish Woodcuts, in the British Museum. By Campbell Dodgson. Vol. I, 1903; Vol. II, 1911; and another volume to be published. Contains lists of authorities.

1894. WOOD ENGRAVING. Vol. I of The Art of the American Wood Engraver, by Philip Gilbert Hamerton. New York.

It contains an important and comprehensive bibliography by James B. Carrington.

1895. WHISTLER. State Library Bulletin. Bibliography No. 1, May 1895. Guide to the Study | of | James Abbott McNeill Whistler compiled by Walter Greenwood Forsyth and Joseph Le Roy Harrison.

Contains about 50 items.

1907. WHISTLER. In The Book-Lover's Magazine, Edinburgh and New York, Vol. VI, 1907, pp. 14 to 19 inclusive, are "Notes for a *Whistler Bibliography*," by T. R. Way and G. R. Dennis, divided into five sections:

I. Catalogues, Pamphlets and Books, issued by Whistler. 19 items.
II. Other Catalogues of Important Exhibitions. 11 items.
III. Book Illustrations. 20 items.
IV. Books on Whistler. 29 items.
V. Portfolios of Reproductions of Whistler's Works. 4 items.

[See also vol. v, Part I (end), "Book of Book-Plates," of which the above (under a new title) is the continuation.]

1910. WHISTLER. Writings by & about | James Abbott | McNeill Whistler | A Bibliography | By | Don C. Seitz | Edinburgh | . . . | . . .

Pp. 181. $4\frac{5}{8}$ in. by $7\frac{1}{4}$ in. 772 items. 350 copies.

The "List of Contents" is as follows:

Introduction.
Writings by Whistler.
Whistler Illustrations and Important Reproductions.
Biographical.
Critical and Descriptive.
References to Whistler.
Catalogues.
Magazine Articles.
Important Newspaper Articles.
Periodical References in "The Gentle Art."
The London Art Journal.
Miscellaneous.

The introduction contains some verses on Whistler by Mr. Sheridan Ford from his "Art of Folly."

## CHAPTER XXV

# DEALERS' CATALOGUES AND BULLETINS

IN previous chapters, particularly Chapter XI—"Books about Portraits"—I have mentioned a large number of important catalogues issued by dealers in prints. In this chapter I do not intend describing many additional modern catalogues, although a few will be noted, either because they are of permanent interest, or on account of the biographical and descriptive notes which they contain, or because they are devoted to the work of an artist of whom little has been published.

The principal items I mention first will be a few of those of the seventeenth and eighteenth centuries.

In many of the old books relating to the art and history of engraving will be found lists of prints to be sold by the publishers. The following are typical:

1666. "Academia Italica." Printed by Peter Lillicrap, and "are to be sold by Robert Walton."

This is described in Chapter II.

The last page begins as follows:

A Catalogue of divers Maps, Pictures, Coppy-Books, Books of Beasts, Birds, Flowers, Fish, Fruites, Flies, neatly cut in Copper, and worth buying; being very pleasant Ornaments for Houses, Studies and Closets; and also extraordinary useful for Goldsmiths, Jewellers, Chafers Gravers, Painters, Carvers, Embroiderers, Drawers, Needle-women, and all Handicrafts; the which are printed, Coloured, and to be sold by Robert Walton, at the Globe and Compasses in St. Pauls Church-Yard, near the great North Door.

Then follows a list of twenty-one items, No. 21 being

Much in little in two parts the one Beasts, and the other Birds. And many more, which to name here would be too much.

In the Appendix to "Ars Pictoria" by Alexander Browne, second edition, 1675 printed for Arthur Tooker, and William Battersby (and which I have described in Chapter II) is a folded sheet (with an engraved headpiece) which is entitled:

A Catalogue of Plates. | The Prints whereof are useful for Gentlemen, Artists, and Gentlewomen, and School-mistresses Works, | Sold by Arthur Tooker, Stationer at the Globe over against Salisbury House in the | Strand, where you may have choice

of Maps, and also Italian, German, and Low Countrey | Prints, Indian Ink, Abortive Skins, all sorts of Paintings, and all Stationary Wares.

Under this are lists of prints arranged in two columns, with the following subheadings:

Plates of Arnold de Jode his Graving.

Plates of Mr. Gaywood's Etching, invented by Mr. Barlow and others.

Several Plates Etched by Mr. Gaywood, Mr. Place and Mr. Holler.

Several sorts of Plates by divers Authors.

This sheet is very rare, but it belongs to the volume as is indicated by the catchword at the bottom of the previous page.

The 1718 edition of "Albert Durer Revived," printed for John Garrett, likewise described in Chapter II, has a catalogue on the last page as follows:

A Catalogue of several Maps and Pictures, being very pleasant and delightful ornaments for Houses, Studies, or Closets, the which are Printed and Sold by John Garrett, at his Shop as you go up the Stairs of the Royal Exchange in Cornhill.

This lists 40 items, two of them being as follows:

A Book containing 48 Emblems, done after Callot's way of Etching, with ingenious Verses.

A Book containing 27 leaves, printed in Folio, of the Kings of England, from William the Conqueror.

In the 1731 edition of the same book, this being printed for Thomas Glass, is a list, with the same heading as the above, excepting that "sold by Thomas Glass" is substituted for "the which are Printed and Sold by John Garrett." The lists are different however.

In "Biographical Anecdotes of William Hogarth," printed by and for J. Nichols, 1781, there is an important list of prints, as follows:

Prints published by the late W. Hogarth: Genuine impressions of which are to be had of Mrs. Hogarth, at her House in Leicester Fields, 1781.

The title, size of plate, and price are given, the latter ranging from one shilling for "Wilkes," 9 in. by 12¾ in., to two guineas for "Rake's Progress, in eight prints," 14 in. by 16 in. There is the following note at the end:

N.B. Any person purchasing the whole number together may have them deliver'd bound, at the Price of Thirteen Guineas; a sufficient Margin will be left for framing.

Where likewise may be had,

The Analysis of Beauty, in Quarto, with two explanatory Prints, Price 15 Shillings.

There are many other similar lists, but it is not necessary to record more of them for the purposes of this volume.

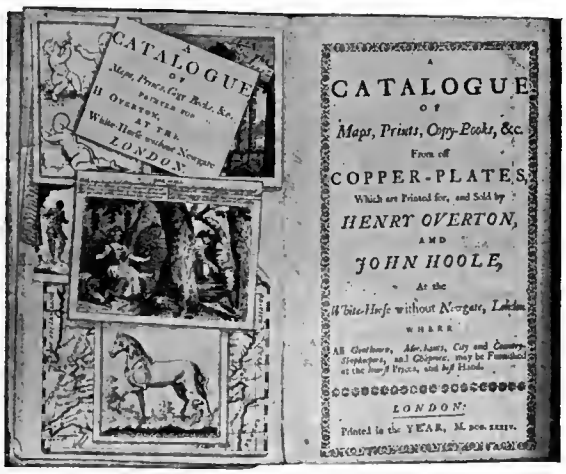
The earliest printsellers' catalogue I have seen is the following, although Mr. Chaloner Smith in his "British Mezzotinto Portraits" mentions one of "J. Bowles. At Mercer's Hall, Cheapside," dated 1732.

A | Catalogue | of | Maps, Prints, Copy-Books, &c. | From off | Copper-Plates, | Which are Printed for, and Sold by | Henry Overton, | and | John Hoole | . . . | M.DCC.XXXIV.

The title-page and frontispiece are here reproduced.

Pp. 76. $4\frac{1}{2}$ in. by $7\frac{1}{4}$ in.

It contains no introduction. The prints are divided into classes, and are fairly well described. The sizes are given, and in many cases the prices as well.




Bound up with my copy are two other catalogues which, while they do not relate principally to prints, are worth noting. Both of them are undated.

Barbadoes. | A | Catalogue | of | Books | To be Sold by | Mr. Zouch, | In the Town of | St. Michael, | Alias the Bridge-Town | In the said Island; | Where Gentlemen and Others may be | supplied with great Variety of Books not con- | tained in this Catalogue. | N.B. All the Books in this Catalogue, &c. are | Printed for and Sold by F. Browne, at the Black- | Swan without Temple-bar in London.

Pp. 35. On page 35 is a brief list of prints.

The next one has no title-page, but is headed as follows:

A | Catalogue | of | Poems, Plays, and Novels, | Printed for, and Sold by E. Curll | next the Temple Coffee-House in Fleet Street.

Pp. 8. 93 items.

The next item to be noted is the following:

In oval label on cover:

1790 | Carington Bowles's | New and Enlarged | Catalogue | of | Accurate and Useful | Maps, Plans, Prints, | &c.

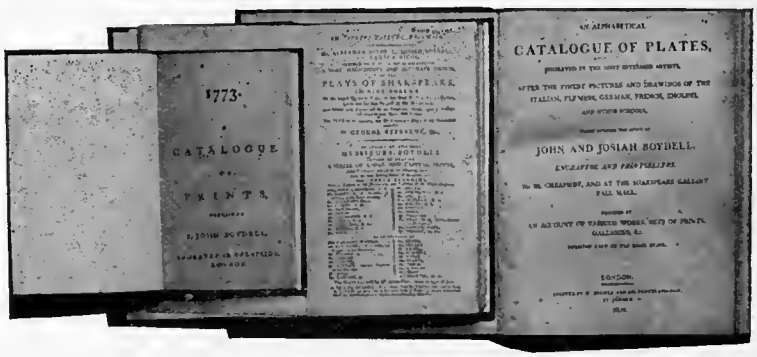
The title page is as follows:

1790 | Carington Bowles's | New and Enlarged | Catalogue | of | Accurate and Useful | Maps, Plans, and Prints | of Various Sorts; | universal and English | Atlases; | Correct Books of | Roads, Architecture, Perspective, Geometry, &c. | Elegant | Drawing Books | Books of Penmanship | Black-Lines, Letter-File Maps, and Prints; School Pieces, | and Cards for Schools | . . . | At the Proprietor's Map and Print Warehouse | No. 69, St. Paul's Church Yard, London | . . . | [Price Two Shillings.]

Pp. 185+3 of Index. $5\frac{1}{4}$ in. by $8\frac{1}{4}$ in.

This is a very interesting catalogue. It was loaned to me by Mr. E. E. Leggatt.

The title-pages of two of the next three books to be noted, and the second page of the other, are here shown together.


1773.
CATALOGUE
PRINTS.
PLAYS OF SHAKSPEARE.
AN ALPHABETICAL
CATALOGUE OF PLATES,
JOHN AND JOSIAH BOYDELL.

They are of various catalogues issued by John Boydell or his firm, following the description of which will be mentioned two others issued by them or their successors.

1773. A | Catalogue | of | Prints | published | By John Boydell | Engraver in Cheapside | London.

Pp. 2 of Contents + 56. $4\frac{1}{8}$ in. by $6\frac{5}{8}$ in.

Its contents are divided into the following classes:

History, &c.

Landscapes.

Sea Pieces.

Views, &c.

Metzotintoes [*sic*].

and three single items as follows: "School of Raphael," "Impostures Innocentes, and "Fruits and Flowers."

Most of the prints are described, and the prices and sizes are given.

The second reproduced above is dated March 15th 1790.

The title-page is as follows:

A | Catalogue | of | The Pictures, &c. | in the | Shakspeare Gallery | Pall-Mall London: | Printed by H. Baldwin: | and sold at the place of exhibition | MDCCCX.

This date is probably an error, the final C and X being reversed.

Pp. 2 + III to XVIII + 2 unnumbered + 144. 5 in. by $8\frac{1}{8}$ in.

The Preface, pp. iii-xiv, is signed by John Boydell, and is dated May 1st 1789; the Advertisement, pp. xv-xviii, is signed John Boydell, Josiah Boydell, George Nicol, and is dated March 15, 1790.

It contains full descriptions of the pictures in the "Shakspeare Gallery," with quotations from the plays illustrated.

The third is dated 1803, and as the title-page is reproduced on page 492 I will not quote it again.

Pp. xxix-60. $6\frac{7}{8}$ in. by 9 in.

Pp. iii-xxix contain "Works, Sets of Prints, Galleries, &c.," with the heading "Catalogue of Plates, &c."

It contains much valuable information, the details of the sets of prints, single prints, and art books being fully given.

It also reprints the preface which Alderman Boydell published in 1762, in the first of the nine volumes of his prints, known as "Boydell's Collection," showing "the motives that impelled him to undertake a work which, he trusts, will be considered as a monument of his ardent zeal to encourage, and, if he may use the expression, to establish the Art of Engraving in this Kingdom."

Pp. 1-60 contain "An Alphabetical Catalogue," giving name of painter, subject, size, name of engraver, and price. In the size of the prints "are included the Writing at the Bottom, and a small Margin on the Top and Sides."

It is a valuable record of a large number of books and prints.

Two other early Boydell catalogues which were loaned me by Mr. E. E. Leggatt might be mentioned. They are as follows:

1787. A | Catalogue | of | Historical Prints | Various Subjects | Landscapes | Sea Pieces | Views, &c. | After the Most Capital Pictures | in | England | Engraved by the Most Celebrated Artists | Published by | John and Josiah Boydell | No. 90 Cheapside | London | . . .

Pp. 2 (of index)-88. $5\frac{1}{8}$ in. by $8\frac{3}{8}$ in.

1794. A | Catalogue | of | Historical Prints | Various Subjects, Landscapes | Sea Pieces, Views, &c. | After the most | Capital Pictures in England | Engraved by the Most Celebrated Artists | Part II | Published by | John and Josiah Boydell | No. 90, Cheapside | London | Printed in the year | 1794.

Pp. viii-23. $5\frac{1}{8}$ in. by $8\frac{3}{8}$ in.

Another interesting Boydell item is a circular "To the Admirers of the Fine Arts of Every Country." It gives notice that early in the spring of 1818 upwards of 5,000 copper-plates, the property of Messrs. J. and J. Boydell, lately deceased, will be sold. Application for further particulars to be made to Mr. Harrison, No. 90 Cheapside, successor to Messrs. Boydell.

Pp. 4. 5 in. by $8\frac{1}{4}$ in.

The volumes mentioned as being issued by Boydell's successors are the following.

1820. A | Catalogue | of | Engraved Copper-plates | by the most esteemed artists | . . . | Alphabetically arranged by the names of the painters | also | an index of subjects. | The whole preceded by an account of | various works, sets of prints,

galleries, &c. &c. | forming part of the stock of | Hurst, Robinson, and Co. | (late Boydell's) | Print Merchants, Booksellers, and Publishers | No. 90, Cheapside | London | . . .

Pp. 4 unnumbered + 116. 5 in. by $7\frac{5}{8}$ in.

The names of painters, subjects, names of engravers, sizes and prices, are given.

1829. A | Catalogue of Engravings, | by the most esteemed Artists, | after | The Finest Pictures and Drawings | of the | Schools of Europe | Systematically Arranged | Under the Painters, and by Index to the Subjects | Accompanied by a | List of Works in Progress, | or recently completed; | and also of | various Books of Prints, | forming part of the stock of | Moon, Boys, and Graves, | . . . | No. 6, Pall Mall | London | . . .

Pp. viii-214. $5\frac{1}{4}$ in. by $8\frac{1}{4}$ in.

1830. The | Literary Blue Book | or | Kalendar of Literature | Science, and Art | for | MDCCCXXX | [Vignette] | London | . . . | . . . Edinburgh.

Pp. iv+ii + 200. $3\frac{1}{2}$ in. by 5 in.

Pp. 94-103, Lithography and Directory of Lithographic Artists; 104-111, Directory of Line Engravers; 111-112, Directory of Mezzotinto Engravers; 112-113, Directory of Aquatinto Engravers; 113-114, Directory of Engravers in Chalk Manner; 114-115, Directory of Wood Engravers.

It was difficult to place this in its proper chapter; but I think it should be included here.

1857. The Fine Art Circular, and Print Collector's Manual, by A. E. Evans & Sons, and the Catalogue of Books of Prints, etc., bound with it, which I have described in Chapter IV, are important catalogues issued by dealers, and should be noted in this connection.

1894. Catalogue | of | Engravings | for sale by | J. C. Buttre Co., | Publishers, Engravers | and | Plate Printers | 32 Cortlandt St., New York | 1894.

Pp. 104. $4\frac{3}{8}$ in. by $5\frac{7}{8}$ in.

Catalogues 4,697 numbered prints and two extra pages of unnumbered ones.

[See also Buttre, J. C.—Chapter XIV.]

Many of the prospectuses issued by printsellers relative to the publication of certain prints are of interest. The four following are worth noting.

Description | of | Mr. Huntington's | picture of | Lady Washington's | Reception Day. | Engraved by A. H. Ritchie, N.A. | New York | Published by S. T. Gordon & Son | 13 East 14th Street, near 5th Avenue.

Pp. 16. $6\frac{1}{2}$ in. by 10 in. Outline (folding) plate of the engraving with key to persons represented.

It describes the print and gives brief biographical notes of the sixty-four portraits.

It is not dated, but the engraving was copyrighted in 1867.

Sketch Book | of | Distinguished Authors | represented in | the Steel Engraving| of Washington Irving | and his Literary Friends | At Sunnyside. | London | Moore, McQueen and Co. | 25 Berners Street, W.

Prospectus, pp. 30 (5 in. by $7\frac{1}{4}$ in.)+subscription form and outline copy of the plate.

It is not dated.

Scene | at | Bolton Abbey | in the Olden Time | engraving by Samuel Cousins, A.R.A. | From the original Picture | by Edwin Landseer, Esq., R.A. | . . . | London| Thomas Boys, 11 Golden Square | Printseller to His Majesty | [4 in. by $6\frac{1}{2}$ in.]

The twelve-page description of the engraving is followed by 12 pages of "Catalogue of Fine and Important Engravings recently Published by Thomas Boys," by John Lucas, W. Bromley, S. Cousins, G. T. Doo, John Burnet, C. Turner, Woollett, Sharp and many others.

Cousins's "Miss Peel" was priced, prints £1 1*s*., proofs £2 2*s*., before letters £3 3*s*.

The names of painters and engravers, and the sizes and prices of the prints, are given.

It is not dated.

Mont Saint-Michel | An Etching by | Axel Herman Haig | [vignette, designed by A. H. 1882] | London: Robert Dunthorne | MDCCCLXXXII.

Pp. xviii. $7\frac{3}{8}$ in. by 11 in.

Beautifully printed in Black-Letter at the Chiswick Press, with front and back cover etched by Mr. Haig, a small etching of Mont Saint-Michel (about $3\frac{1}{2}$ in. by 5 in.), and a large Letter B (in red) and small ornamental tail-piece, likewise by the artist.

Pp. iii to xiii describe the large etching ($24\frac{7}{8}$ in. by $34\frac{3}{8}$ in.) and announce its publication: pp. xv to xvii contain two press notices relative to "Chartres Cathedral," another large etching by Mr. Haig.

Of course there are many similar prospectuses, but these are typical.

It will not be out of place to mention the following letter, and the circular therein referred to, in which an engraver (who with his partners is also the publisher) of a series of prints finds his prices too low, and tries to raise them.

It is dated Sept$^{r}$ 20, 1811, and written by Thos. Holloway to William Wells Esq., Red Leaf near Tunbridge, as follows:

Sir,

Having delivered your first Print of Paul at Athens to Mr. I. S. S. Smith, & not having your address at that time, I made inquiry on the Publication of the second, & having just received it, I thought it proper to send you a line, to know where my agent shall deliver your second subscription Print from the Cartoons, in London, with an order for payment. I write on the fly leaf of a Circular Letter which we found necessary to send to the early subscribers. I have the satisfaction of saying that as far as the delivery has gone, the early subscribers have

readily advanced their payments to 5 Guineas. This advance, though it will undoubtedly save us from loss, will not be likely to afford profit.

The 3$^{d}$ plate is in great forwardness & 2 others are advanced—of the Drawings the 6$^{th}$ is nearly finished, and the 7$^{th}$ & last in a state of progress.

Your answer will oblige.

Sir,

Your Obb$^{t}$. Ser$^{t}$.

Tho$^{s}$. Holloway.

The circular (which was printed by "T. Bensley, Printer, Bolt Court, Fleet Street, London") is as follows:

Messrs. T. Holloway, Slann, and Webb, take the liberty respectfully to state to the early subscribers, that when Proposals were first published by T. Holloway for undertaking the arduous work of Engravings from the Cartoons of Raphael, he had not, nor could have, at that period, when no progress had been made, any accurate ideas of the time, labour, and expense, which it required, and which it has already consumed. It will not create surprise, therefore, that the Terms of Subscription were first fixed at the low rate of three guineas, at which price a great proportion of the List of Subscribers is composed. After some time, it was plainly perceived that upon this plan it was impossible to proceed, without considerable loss. The Terms were, therefore, raised to four Guineas: these were also found inadequate. They were then advanced to five Guineas, and afterwards to six, seven, and eight, successively, as the work became known. But the comparatively small number of Subcribers at these prices, cannot compensate for the loss occasioned by the low Terms of three or four Guineas. T. H. and Partners hope, therefore, that they will not be thought to act improperly in throwing themselves on the liberality of their Subscribers, who so kindly patronized the works at an early period, and who, on account of friendship, or their love of the arts, would, no doubt, have subscribed, had the terms been at first proportioned to the nature of the work.

If they may presume to express their ideas of the justice of their pleas, they would say, that they hope that those who subscribed at three and four Guineas, will, on considering the subject, be inclined to raise their payments for the remaining Prints to five Guineas. They take the liberty to suggest, that this advance, comparatively of little consequence to the Subscribers as individuals, will be of great importance to the Proprietors of the Work, to enable them, with satisfaction, to prosecute it to the end with that attention and labour which they are determined to bestow upon it, whatever may be the result of this address.

They beg leave to add that, on intimating the substance of what is here said to a few Subscribers, a generous offer was made of an advance, which however they were inclined to defer accepting till the communication to the early Subscribers should be generally made.

The Receipts which will be sent to such Subscribers with the next Print, will not be filled up till their intention is communicated to the bearer of them.

An important series of Bulletins and Leaflets have been published by Messrs. Frederick Keppel & Co., of New York; the complete list is as follows:

The Print-Collector's Bulletin | an illustrated Catalogue of | Painter-Etchings for Sale by | Frederick Keppel & Co | 4 East 39$^{th}$ Street, New York.

6 in. by 9¼ in.

1 vol. (1908).
1. Adolphe Appian. Pp. 17.
2. Otto H. Bacher. Pp. 23 to 34.
3. Félix Bracquemond. Pp. 37 to 53.

4. Félix Buhot (1908). Pp. 28.

1 vol. (1908).
5. Jean-Baptiste Camille Corot. Pp. 9.
6. Charles François Daubigny. Pp. 13 to 29.
7. Storm Van's Gravesande. Pp. 33 to 51.

8. Sir Seymour Haden (1908). Pp. 58.

1 vol. (1908).
9. Charles Jacque. Pp. 18.
10. Jules Jacquemart. Pp. 21 to 27.
11. Johann Barthold Jongkind. Pp. 31 to 40.

12. Maxime Lalanne (1909). Pp. 50.
13. Alphonse Legros (1908). Pp. 46.
14. D. Shaw MacLaughlan (1908). Pp. 22.
15. Charles Méryon (1908). Pp. 39.
16. Jean-François Millet (1908). Pp. 39.
17. Evert Van Muyden (1908). Pp. 28.
18. Joseph Pennell (1908). Pp. 45.

1 vol. (1908).
19. Samuel Palmer. Pp. 11.
20. George Senseney. Pp. 15 to 18.
21. Jacque-Joseph Tissot. Pp. 21 to 35.

1 vol. (1908).
22. Cadwallader Washburn. Pp. 8.
23. Herman A. Webster. Pp. 13 to 21.
24. Henry Wolf. Pp. 25 to 38.

25. James A. McNeill Whistler (1904). Pp. 51.
26. Anders L. Zorn (1907). Pp. 33.

[*Note.*—All the above are published in pamphlet form and also complete in one volume, gray boards and paper label.]

Keppel Booklets, Published by Frederick Keppel & Co., New York. $3\frac{1}{2}$ in. by $5\frac{3}{4}$ in.:

*First Series*

1. Concerning the Etchings of Mr. Whistler. Pp. 69. 26 illustrations.

2. Sir Seymour Haden, Painter-Etcher. Pp. 40. 13 illustrations. (By Frederick Keppel.)

3. Jean-François Millet, Painter-Etcher. Pp. 43. 11 illustrations. (By Mrs. Schuyler van Rensselaer.)

4. Joseph Pennell, Etcher, Illustrator, Author. Pp. 64. 16 illustrations. (By Frederick Keppel.)

5. Dry-Points by Paul Helleu. Pp. 17. 4 illustrations. (By Frederick Wedmore.)

*Second Series*

6. Auguste Raffet. Pp. 40. 14 illustrations. (By Atherton Curtis.)

7. The Late Félix Buhot, Painter-Etcher. Pp. 37. 11 illustrations. (By M. Léonce Bénédite.)

8. One Day with Whistler. Pp. 23. Portrait. (By Frederick Keppel.)

8½. Mr. Keppel also printed a pamphlet of 16 pages on Japanese paper (4½ in. by 7¼ in.) containing the suppressed matter on the subject mentioned in No. 8, with the following title:

The Gentle Art | of | Resenting Injuries | [Butterfly] | Being some unpublished correspond- | ence addressed to the Author of | "The Gentle Art of Making Enemies"| [Two Butterflies] | Privately Printed and Copyrighted | by Frederick Keppel | New York | 1904.

9. Mr. Pennell's Etchings of New York "Sky Scrapers." Pp. 24. 9 illustrations. (By Frederick Keppel.)

10. Charles Méryon. A Biographical Sketch. Pp. 37. 13 illustrations. (By Frederick Keppel.)

*Third Series*

11. The Etchings of Piranesi. Pp. 54. 19 illustrations. (By Russell Sturgis.)

12. Mr. Pennell's Etchings of London. Pp. 43. 14 illustrations. (By Walter Conrad Arensberg.)

13. How Prints are Made. Pp. 28. (By Atherton Curtis.)

14. Daubigny. Pp. 44. 15 illustrations. (By Robert J. Wickenden.)

15. Some New American Etchings by Mr. Joseph Pennell. Pp. 44. 16 illustrations. (By Hans W. Singer.)

Other Keppel items of interest are the following:

Illustrated Catalogue | of Etchings & Engravings | published by | Frederick Keppel & Co | 4 East 39th Street, New York | 1908.

Pp. 165. 6 in. by 9¼ in.

Illustrated Catalogue of | Etchings by American Artists | for Sale by | Frederick Keppel & Co | 4 East 39th Street, New York | 1908.

Pp. 122. 6 in. by 9¼ in.

Catalogue | of the | etched work | of | Peter Moran | Frederick Keppel & Co | New York | 1888.

Pp. 28. 4½ in. by 6 in. 133 items.

Exhibition Catalogues, each with an introduction:

1910. Dry Points and Mezzotints by Sir Seymour Haden.

Pp. 17. 4⅝ in. by 9⅛ in. Introduction by Frederick Keppel.

1910. Etchings and Dry-Points by Whistler.

Pp. 21. 4⅝ in. by 9⅛ in. 112 items. Notes by Joseph Pennell.

1911. "The Caprices," and "The Proverbs," by Goya, and "The Complete etched work of Fortuny."

Pp. 23. 4⅝ in. by 9⅛ in.

1911. Etchings by Zorn.
Pp. 10. $4\frac{1}{8}$ in. by $9\frac{1}{8}$ in. Introduction by Fitzroy Carrington.

1911. Etchings and Dry-points of Mexico and Maine by Cadwallader Washburn.
Pp. 10. $4\frac{1}{8}$ in. by $9\frac{1}{8}$ in. 96 items and a description of a portrait of Mr. Washburn. Introduction by the Artist.

1911. Etchings by Rembrandt.
Pp. 22. $4\frac{1}{8}$ in. by $9\frac{1}{8}$ in. Introduction by David Keppel.

1911. Etchings and Dry-Points by D. Shaw MacLaughlan.
Pp. 12. $4\frac{1}{8}$ in. by $9\frac{1}{8}$ in. Introduction by Frederick Wedmore.

1911. Etchings of Paris, by Méryon.
Pp. 19. $4\frac{1}{8}$ in. by $9\frac{1}{8}$ in.

1911. Landscape Etchings of the Seventeenth Century.
Pp. 32. $4\frac{1}{8}$ in. by $9\frac{1}{8}$ in. Introduction and biographical notes. Compiled by David Keppel.

1911. "The Wonder of Work" | New Lithographs | and Etchings | by | Joseph Pennell | . . . | New York | October 12 to October 31. 1911.
Pp. 8. 4 in. by 9 in. 108 items.

1911. Catalogue of an | Exhibition of | Engravings by | Early German | Masters | with an introduction | and biographical notes | compiled by David Keppel | . . . | New York | November 7 to November 28. 1911.
Pp. 22. 4 in. by 9 in. 112 items.

1911. Catalogue | of an Exhibition of | Water Colors, Drawings, | Etchings, Dry-Points | and Mezzotints | by | Sir Seymour Haden | . . . | with an introduction by | H. Nazeby Harrington | . . . | New York | December 1 to December 30. 1911.
Pp. 21. 4 in. by 9 in. 197 items.

The following issued by Messrs. H. Wunderlich & Co. of New York, are of interest. I have arranged them alphabetically:

1909. Frank Brangwyn.

1907. D. Y. Cameron.

1906. French Engravings, 17th and 18th Centuries.

1890. Sir Francis Seymour Haden.

1903. Axel H. Haig.

1901. Méryon's Etchings.

1910. Mezzotints.

1889. Complete etched work of C. A. Platt.

1891. William Strang, and

Whistler, March 1889, 1898, 1901, 1903, 1905, November 1905, 1906, 1907, 1909.

The following is another interesting American Catalogue:

Collection of | Etchings and Engravings | by and after the work of | J. L. E. Meissonier | Born 1815 Died 1891 | William Schaus | 204 Fifth Avenue, Madison Square | New York N.Y. [*Circa* 1901.]

Pp. 46. 6 in. by 8¼ in. Introduction and 194 items.

Mr. Albert Roullier of Chicago has issued a series of Booklets and Print-Collector's Bulletins, similar to those issued by Mr. Keppel which I have hereinbefore noted.

I have seen the following, most, if not all, of them being still in print, and all worth preserving.

*Booklets.* Size 3½ in. by 5¾ in. Illustrated.

Donald Shaw MacLaughlan, Painter-Etcher. By Miss Lena M. McCauley.
Herman A. Webster, A.R.E. By Miss Lena M. McCauley.
Some Etchers of Architecture. By Miss Lena M. McCauley.
Cadwallader Washburn, Painter-Etcher. By Marie Bruette.
T. François Simon, Painter-Etcher. By Alice Roullier.
Auguste Lepère, Painter-Etcher. By Alice Roullier.
Jean Frelant, Painter-Etcher. By Alice Roullier.
C. K. Gleeson, Painter-Etcher. By Lena M. McCauley.
J. André Smith, Painter-Etcher. By Lena McCauley.
George W. Chandler, Painter-Etcher. By Marie Bruette.
Lester G. Hornby, Painter-Etcher. By Marie Bruette.

Print Collector's Bulletins. Size 5⅛ in. by 7⅞ in. Illustrated.

Otto J. Schneider.
Ada Galton.
George Charles Aid.
Charles Henry White.
B. J. Olsson-Nordfeldt.

All of these contain good illustrations, biographical and critical notes, and lists of etchings, etc., not found elsewhere. None of them gives date of publication.

The following three catalogues, issued by Mr. R. Ederheimer of New York, are of permanent interest on account of their introductions, illustrations, and the annotations to many of the items.

1908. Catalogue | of an Exhibition of | Engravings by | Lucas van Leyden |

1494-1533 | To be opened on Saturday the thirty-first of | October, and to last until the thirtieth of | November 1908 | R. Ederheimer | Fine Arts | 509 Fifth Ave. New York.

Pp. unnumbered. 6⅜ in. by 9½ in. 143 items and 5 illustrations. Also a reproduction on the cover.

1909. Catalogue | of an | Exhibition of Engravings | by | Marc-Antonio | Raimondi | His Pupils & Followers | To be opened on Saturday the eighteenth of | September, and to last until the end of October | 1909 | R. Ederheimer, Print Cabinet | West Fortieth Street, Number four | New York.

Pp. 37. 6⅜ in. by 9⅝ in. 111 items and 4 illustrations. Also a reproduction on the cover.

1911. Descriptive Catalogue | of an | Exhibition of Engravings | by | Martin | Schongauer | with an introduction by | R. Ederheimer | To be begun Wednesday the Sixth of December | and to last until the end of the month | No. 366 Fifth Avenue | New York.

Pp. 18. 6¼ in. by 9⅝ in. 46 items and 10 illustrations. Also a reproduction on the cover.

The following modern English catalogues are of interest:

Catalogue of An | Exhibition of Original Etchings | by | D. Y. Cameron, A.R.S.A., R.W.S. | Zorn | William Hole, R.S.A., R.E. | Andrew F. Affleck | William Walker | Eugène Béjot, R.E. | E. M. Synge, A.R.E. | N. Sparks, R.E. | H. Frood | Francis Dodd, and Others | Held at | James Connell & Sons' | 47 Old Bond Street | London, W. 1911.

Pp. unnumbered, 90 items, 16 reproductions. 5¾ in. by 7¾ in.

Catalogue | of | Fine Line Engravings | (English and Foreign) | . . .

No. 2. April 1911. 427 subjects, with Index of Painters and Engravers and an Index of Portraits. Fredk. B. Daniell & Son. 32 Cranbourn St. Leicester Square.

The catalogue is arranged alphabetically by Engravers.

Pp. 42. 6 in. by 9½ in.

This is of special interest as there are so few modern lists of Line Engravings, other than those of the French School.

Illustrated | Catalogue of | Rare Mezzotint | and Other | Engravings | Etchings, etc. | George Gregory | Bath.

The above title is on the cover. This catalogue was issued in March 1910.

Pp. iv-156. (Edition de luxe—8½ in. by 11 in.) 1,591 items. Many illustrations. Complete index.

Choice Engravings of | American Historical Importance | . . . | (Messrs. Maggs Bros.) | London.

Pp. 23. 237 items. 22 reproductions of rare prints. (No. 249, 1909.)

Original Etchings | by | Durer, Rembrandt, Beham, Hollar and other | Old Masters | Whistler, Méryon, Haden, Cameron | and others of | the Modern School | . . . | Engravings by the More Celebrated | Japanese Artists | . . . Maggs Bros. | . . . | 109 Strand, London England | . . .

Catalogue No. 265, 1911.

Pp. 60. $5\frac{5}{8}$ in. by $8\frac{5}{8}$ in. 476 items. 39 plates.

Catalogue | of | Beautiful Old Engravings | Chiefly of the English School | . . . | For Sale by | Henry Sotheran & Co. | . . . | London.

Pp. 66. $7\frac{1}{4}$ in. by $9\frac{3}{4}$ in. No date, but issued in 1908. It only describes 104 prints, but nearly all are illustrated.

"Caxton Head" Catalogue | of | Satirical Prints | Illustrative of the Art of Caricature in | England from the reign of James I. | to Victoria, including many notable | Specimens of personal, social | and political satire. | With Index of Names, Subjects and Places. | . . . James Tregaskis | . . . | . . . 232 High Holborn | . . . | . . . London W.C.

Catalogue No. 650, 1908. Describes 1,029 items.

Mr. Tregaskis' Catalogue No. 696 of Japanese prints (1911), 378 items, is also excellent.

In Chapter XIV under the title of *Wilson, Sydney Ernest,* is noted a catalogue issued by Messrs. Vicars Brothers, London. It is important, and is one of the most attractive catalogues issued by a dealer which I have seen.

The following is an excellent catalogue:

1912. Military, No. 7. | Military Prints, | Battles, Costumes, etc. | Part II | . . . | T. H. Parker | 45 Whitcomb Street | London.

Pp. 64. Describes 1,361 items. Complete index.

Part I (Military Portraits) is described in Chapter XI.

Among the most important publications, relating to modern prints, are those of the Printsellers' Association. This Association guarantees the number of impressions from plates coming within its jurisdiction, and stamps them with an official mark.

Vol. I. Alphabetical List of Engravings declared at the office 1847-1891. Compiled by G. W. Friend.

Vol. II. The Monthly Lists of Prints declared 1892 and 1893.

Vol. III. Index to Painters and Engravers with Titles of the Works contained in the above.

4to. 1892-1894.

Monthly parts from 1894 to date.

Two catalogues recently issued by M. Godefroy Mayer, Paris, should be noted, as they are devoted to American and English Prints.

No. 30. Catalogue of an important collection of Old Engraved Portraits and Historical Prints of American Naval Commanders, Early American Explorers and Navigators, American Sea-Battles, Views and Maps of American Sea-Ports, American Naval Prints of all descriptions. Also, British, Dutch and Spanish Naval Officers connected with the History of America. [Illustrated.]

No. 31. A descriptive and illustrated Catalogue of an extensive collection of Old Portraits and Historical Engravings . . . relating to America.

The following are the names of present-day dealers in prints, books containing prints, and book-plates, who have been mentioned in this or previous chapters; or who have from time to time issued interesting sale or exhibition catalogues, lists, etc.

Agnew & Sons, Thomas, London.
Ames & Rollinson, New York.
Assenheim & Son, J., New York.
Baer & Co., Joseph, Frankfurt-am-Main.
Barr & Co., J. E., Philadelphia.
Bartlett & Co., N. J., Boston.
Bendann's, Baltimore.
Benjamin, Walter R., New York.
Bihn, L., Paris.
Boerner, C. G., Leipzig.
Bonaventure, E. F., New York.
Brentano's, New York.
Brough & Sons, William, Birmingham.
Brown, E., & Phillips, London.
Butler, D. B., New York.
Colnaghi, P. & D., & Obach, London.
Connell & Sons, James, London.
Daniell & Son, Fredk. B., London.
Daniell, Walter V., London.
Danlos, A., Paris.
Davis, Alfred, London.
Dempsey & Carroll, New York.
Dighton, Basil L., London.
Dodd, Mead & Co., New York.
Dowdeswell & Dowdeswell, Ltd., London.
Dunthorne, R., London.
Ederheimer, R., New York.
Edwards, Francis, London.
Ellis, Messrs., London. [The Publishers of this volume.]
Ellis & Smith, London.
Fine Art Society, The, London.
Fores & Co., London.
Fridenberg, Robert, New York.
Gilhofer & Ranschburg, Vienna.
Gooden & Fox, London.
Goodspeed's Book Shop, Boston.
Gottschalk, E., New York.
Graff, Charles H., New York.
Graves & Co., Henry, London.
Gregory, George, Bath, England.
Gutekunst, H. G., Stuttgart.
Gutekunst, R., London.
Hahlo & Co., Arthur H., New York.
Halle, J., Munich.
Harvey, Francis, London.
Hatchards, Messrs., London.
Kätz, Louis, New York.
Kennedy & Co. (Formerly Wunderlich & Co.) New York.
Keppel & Co., Frederick, New York.
Klackner, C., New York and London.
Knoedler & Co., New York and London.
Lauser, G., London.
Leggatt Bros., London.
Littlefield, G. E., Boston.
McLean, Thomas (Eugene Cremetti, successor), London.
Maggs Bros., London.
Massey, Charles A., London.

Mayer, Godefroy, Paris.
Meder, F., New York.
Moulton & Ricketts, New York.
Muller & Co., F., Amsterdam.
Myers & Co., London.
Parker, T. H., London.
Parsons & Sons, E., London.
Pearson & Co., J., London.
Pollard, F., London.
Quaritch, Bernard, London.
Rimell & Son, James, London.
Robson & Co., London.
Rosenbach Company, The, Philadelphia.
Rosenthal's Antiquariat, Ludwig, Munich.
Roullier, Albert, Chicago.
Sabin, Frank T., London.
Sabin, J. F., New York.
Sabin, W. M., London.
Schaus, William, New York.
Scribner's Sons, Charles, New York.
Seckel, Rudolf, New York.
Simmons & Waters, Leamington Spa, England.
Sotheran & Co., Henry, London.
Stollberg & Little, New York.
Suckling & Co., London.
Tooth, Arthur, New York and London.
Tregaskis, James, London.
Vicars Brothers, London.
Walker, Aug., London.
Ward, William, Richmond, Surrey.
Wright, James Osborne, New York.

## CHAPTER XXVI

1. POETRY AND SONGS ABOUT PRINTS AND ENGRAVERS
2. RESTORATION OF PRINTS
3. PRINTERS, AND PRINTING, OF ENGRAVINGS
4. PROCESSES
5. PERIODICALS
6. REPRODUCTIONS
7. ARRANGING AND CATALOGUING COLLECTIONS OF PRINTS

### 1. POETRY AND SONGS ABOUT PRINTS AND ENGRAVERS

I ONLY know two books of verse in English devoted exclusively to this subject. These will be mentioned in the first place, and then I will take up single poems and verses from various sources.

1794. Poetic Description | of | choice and valuable | Prints | published by | Mr. Macklin | at the | Poet's Gallery | Fleet Street | London | Printed by T. Bensley.

Pp. viii-88. 5 in. by 8¼ in. Frontispiece entitled "*Poetry and History, Presenting Painting with subjects for her pencil*" etched by Bartolozzi.

This is a publisher's catalogue beautifully printed, and containing many poetic descriptions of the prints. Prices and sizes are also given.

The following is a sample (pp. 66 and 67):

The
Birth of American Liberty
Painted by S. Harding, and Engraved by
J. Ogborne.
Size 12 inches wide: Price 7*s.* 6*d.* Plain, and 15*s.* in Colours.

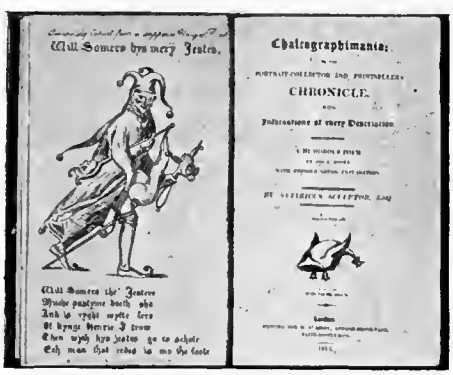
When great Columbus on th' Atlantic Coast
Erst landed, with the Lusitanian Host,
America Sage, Matron Queen, in state

Enfranchis'd sits; while round her glowing, wait
Her num'rous progeny, whose numbers are
As lunar months in the bright solar year:
Her aspect youthful, though a grandame she,
For in her lap the infant, Liberty,
(Child of her issue, but of which unknown
Since none can call the struggle all her own.)
Young Liberty! with loosen'd bands now sprawls,
And for protection innocently calls;
Nor calls in vain; for, lo! thro' azure skies,
On rapid wing fair Freedom's genius flies!
With Tell's fam'd cap, (Tell's story who but knows)
And sensive spear against oppressive foes:
While, o'er the bosom of the blue Neptune borne,
Rich Commerce pours her ne'er exhausted horn:
Hailing, with shouts, the boy's auspicious birth,
The destin'd lord of the whole peopled earth.

A copy of this scarce little book is in the library of The Grolier Club, New York.

1814. Chalcographimania; | or the | Portrait-Collector and Printseller's | Chronicle. | With | Infatuations of every Description. | A Humorous Poem. | In four books.| With copious notes explanatory | By Satiricus Sculptor, Esq. | Cacoëthes Carpendi | [Vignette—A fool's cap] | "If the Cap fits, wear it"| London.

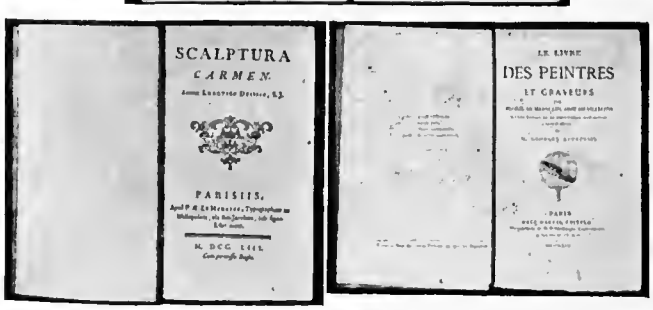
Pp. x-212. $5\frac{3}{8}$ in. by $8\frac{1}{2}$ in.


Will Somers the merry Jester.

Chalcographimania:

CHRONICLE.

Infatuations of every Description.


SCALPTURA

CARMEN.

PARISIIS,

LE LIVRE

DES PEINTRES

ET GRAVEURS

The title-page and frontispiece of the above, and also the title-pages of two other poetical books hereinafter referred to are here reproduced.

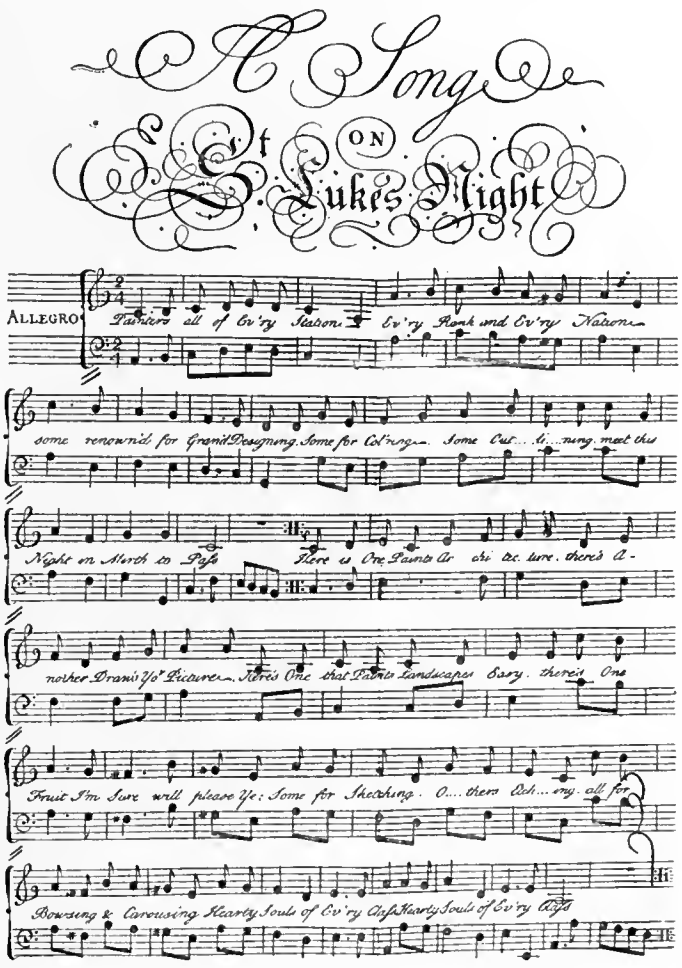
The author was said to be James Caulfield, but in the preface to "Calcographiana" (described in Chapter XI) he disclaims all knowledge of the plan on which "Chalcographimania" was founded, and states that he neither directly nor indirectly ever gave information to the author, to the best of his knowledge, on the profession, character, or relatives of the persons mentioned in that work. It is dedicated to James Bindley, whose sale catalogue is described in Chapter XIII.

There is an index of names mentioned, a general index, and at the end a list is given of those plates which have been completed for the purpose of extra-illustrating the volume.

The names are mostly very thinly disguised, *e.g.* "Fl—xm—n, Mr." = Mr. Flaxman, "B—cl—rc, L—dy Di—a" = Lady Diana Beauclerc, etc., and yet the author says in the preface that secrecy is the main object which he is desiring to accomplish.

It is a tiresome book, yet it is amusing if you can read it in a proper spirit. It deals with the mania of print-collecting, sales of prints and books, characteristics of noted collectors, etc.

The other two books illustrated, not being in English, do not properly belong to this volume, but being interesting books of poetry relating to engraving, I mention them. The first is:




Scalptura | Carmen | Autore Ludovico Doissin, S. J. | Parisiis | . . . | M.DCC.LIII | . . .

Pp. xii-76. $3\frac{7}{8}$ in. by $6\frac{5}{8}$ in. Then comes a second title-page as follows:

La Gravure | Poëme | A Paris | Chez P. G. Le Mercier, Imprimeur-Libraire, | rue S. Jacques au Livre d'Or | M.DCC.LIII | Avec Permission du Roi.

Pp. xii-90. My copy belonged to James Bindley, mentioned on page 506.

The other is

Le Livre | Des Peintres | et Graveurs | par | Michel de Marolles, Abbé de Villeloin | . . . | revue et annotée | par | M. Georges Duplessis | Paris | . . . | MDCCCLXXII.

Pp. xiv-152. $3\frac{5}{8}$ in. by $6\frac{1}{4}$ in. The title-page shown is that of the second edition. It has an index of about 1,000 names mentioned in the poem.

The only song on the subject, set to music, is one published about a hundred years ago—possibly earlier, entitled "A Song on St. Luke's Night."

The music, with the first verse, is reproduced on page 507, and it will be observed that, in referring to the various kinds of artists, it says:

Some for Sketching,
Others Etching.

The second verse is in the same strain, but contains nothing about etchers.

Hundreds of engraved portraits have engraved or printed below them, verses relative to the person or character of the subject, and some engraved title-pages have poetical descriptions. A few of the most celebrated of these will be mentioned, but space will not allow me to quote the sentimental verses appearing under a large number of eighteenth-century prints.

Most of those which I quote from old portraits, in some way refer to the engraving, as well as the person, the one or two exceptions being so important otherwise that no excuse is needed for their inclusion.

The more modern verses need no defence, at least from the standpoint of their insertion—from other standpoints much might be said.

Opposite the engraved title-page or frontispiece of "Poly-olbion," by Michaell Drayton (so spelt on that page) first published in 1613 and again in 1622, with additions, is the following:

Vpon the *Frontispice*

THrough a *Triumphant Arch*, see *Albion* plas't,
In *Happy* site, in *Neptunes* armes embras't,
In *Power* and *Plenty*, on hir *Cleeuy* Throne
Circled with *Natures Ghirlands*, being alone
Stil'd *th' Oceans Island*. On the Columnes beene
(As Trophies raiz'd) what Princes Time hath seene
Ambitious of her. In hir yonger years,
Vast Earth-bred *Giants* woo'd her: but, who bears
*In Golden field the Lion passant red*,
*AEneas* Nephew (*Brute*) them conquered.
Next, Laureat *Cæsar*, as a Philtre, brings,
*On's shield*, his Grandame *Venus*: Him hir Kings
Withstood. At length, the *Roman*, by long sute,
Gain'd her (most Part) from th' ancient race of *Brute*.
Diuors't from Him, the *Saxon sable Horse*,
Borne by sterne *Hengist*, wins her: but, through force
Garding the *Norman Leopards bath'd in Gules*,
She chang'd hir Loue to Him, whose Line yet rules.

These are both reproduced on page 509, on a small scale.

Fronting the portrait of Shakespeare, by Martin Droeshout, in the folios of 1623 and 1632, and beneath it in those of 1664 and 1685, are the following complimentary verses by Ben Jonson:

To the Reader.
This Figure, that thou here seest put,
It was for gentle Shakespeare cut;
Wherein the Grauer had a strife
With Nature, to out-doo the life:
O, could he but haue drawne his wit
As well in brasse, as he hath hit
His face; the print would then surpasse
All, that was euer writ in brasse.
But, since he cannot, Reader, looke
Not on his Picture, but his Booke.

B. I.

Under the head engraved by W. Marshall in the 1640 edition of Shakespeare's Poems, is the following:

This Shadowe is renowned Shakespear's Soul of th' age
The applause? delight? the wonder of the Stage.
Nature her selfe, was proud of his designes
And joy'd to weare the dressing of his lines.
The learned will Confess, his works are such,
As neither man, nor Muse, can prayse to much.
For ever live thy fame, the world to tell,
Thy like, no age shall ever paralell.

Before the frontispiece of "A Collection of Emblemes, Ancient and Moderne," by

George Wither, published in 1635, are verses entitled: "A Preposition to this Frontispiece," which begin as follows:

THis Booke contayning Emblems, 'twas thought fit,
A *Title-page* should stand to usher it,
That's Emblematicall: And, for that end,
Our Avthor, to the *Graver* did commend
A plaine Invention; that it might be wrought,
According as his Fancie had forethought.
Insteed thereof, the *Workeman* brought to light,
What, here, you see; therein, mistaking quite
The true *Designe*: And, so (with paines, and cost)
The first intended Frontispiece, is lost.

The author then shows his displeasure, the difficulty of determining the meaning of the design, and the love some people have for obscure inventions, ending as follows:

And, here, wee placed it, to be, to these,
A Frontispiece, in any sense they please.

In the same volume is a fine portrait of the author by John Payne, under which is the following:

*What I WAS, is passed by;*
*What I AM, away doth flie;*
*What I SHAL BEE, none do see;*
*Yet, in* THAT, *my* Beauties *bee.*

The Avthors Meditation upon
sight of his Pictvre.

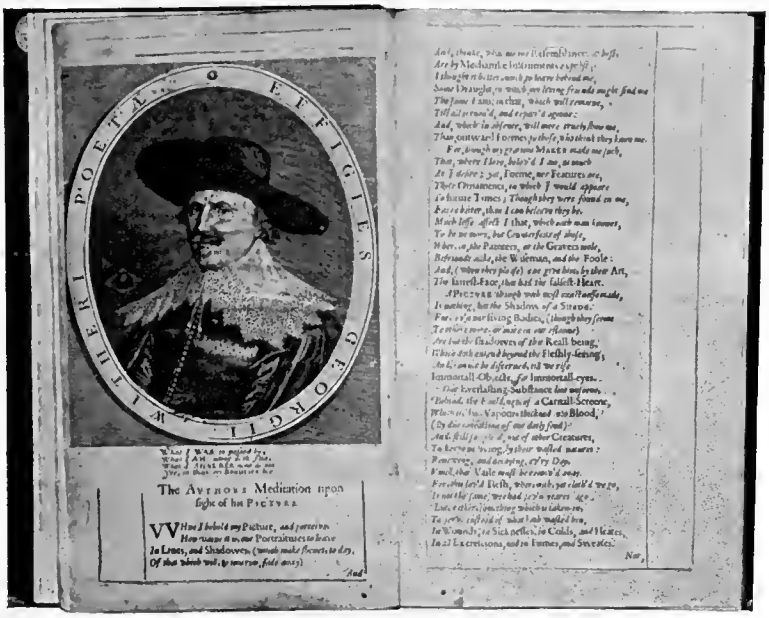
VVHen *I behold my* Picture, *and perceive,*
*How vaine it is, our* Portraitures *to leave*
*In* Lines, *and* Shadowes, (*which make shewes, to day,*
*Of that which will, to morrow, fade away*)
*And, thinke, what meane* Resemblances *at best,*
*Are by* Mechanike Instruments *exprest;*
*I thought it better, much, to leave behind me,*
*Some* Draught, *in which, my living friends might find me*
*The same* I am; *in* that, *which will remaine,*
*Till all is ruin'd, and repair'd againe:*
*And, which in absence, will more truely show me,*
*Than,* outward Formes, *to those, who think they know me.*

. . . . . .

*Much lesse, affect* I that, *which each man knowes,*
*To be no more, but Counterfeits of those,*
*Wherein, the* Painters, *or the* Gravers *toole,*
*Befriends alike, the* Wiseman, *and the* Foole:
*And* (*when they please*) *can give him, by their* Art,
*The* fairest-Face, *that had the* falsest-Heart.

I have omitted six lines, together with fifty-four more which follow the above, as

they are not of special interest in connection with the engraved portrait. The portrait and page opposite it are here reproduced on a small scale.



Among the most amusing are the lines under Milton's portrait, engraved by Marshall, in the 1645 edition of his Poems. The portrait, with Milton's lines in Greek, is reproduced on page 512, full size, from a copy in the British Museum. The Greek lines mean—

That this likeness had been drawn by an unskilful hand, you would say at once, if you could see the original, but my friends, as you cannot recognize the portrait, laugh at the misrepresentation of this botching artist.

Marshall evidently did not know his Greek.

Under the portrait frontispiece to Captain William Barriffe's "Military Discipline, or the Young Artillery-Man," London, 1643, are these lines:

Though this Effigies here does Represent
and Portray forth his faces Lineament
Yet Read his Booke, and you therein will find
that he hath Pictur'd there a Soldiers minde.

The frontispiece to "The Fables of Æsop, Paraphrased in Verse, and adorn'd with Sculpture, by John Ogilby," London, 1651, shows a group of the persons, animals, birds, and reptiles mentioned in the fables. Under it is the following:

Examples are best Precepts; And a Tale
Adorn'd with Sculpture better may prevaile
To make Men lesser Beasts, than all the store
Of tedious Volumes, vext the World before.

One of the ugliest portraits engraved by William Marshall is that of Thomas Weaver in "Plantagenets Tragicall Story; or, the Death of King Edward the Fourth; with the unnaturall Voyage of Richard the Third, through the Red Sea, of

his Nephews innocent bloud, to his usurped Crowne, metaphrased by T. W., Gent." London, 1649. Under the portrait are the following lines by J. S.

*Our eyes may here a Double* Beauty *find,*
*His* Face *this shewes, his* Booke *presents his mind,*
*Which a few Downey minutes have improv'd*

*To such vast summes of* worth, *as makes him lov'd.*
*And as this* Shadow *now appeareth* His,
*That likewise is* Heavens Effigies.

I presume the *Downey minutes* are those spent in bed reading his book.

One of Faithorne's finest portraits is that of William Sanderson, the author of "Graphice," which appears as the frontispiece of that book (1658). It is described as follows:

*On the* Picture *of the Author*
MR. SANDERSON

LEt others style this *Page* a *Chronicle;*
Others, *Arts Mystery;* let a *third* sort dwell
Upon the curious neat *Artifice*, and swear,
The *Sun* near saw a *Shaddow* half so rare.
He outsaies *All*, who lets you understand,
The *Head* is *Sanderson's*, *Fathern's* the *Hand.*
THO. FLATMAN,
*Inn. Temp. Lond.*

The portrait engraved by John Droeshout of Richard Elton, Lt.-Col., in the second edition, 1659, of "The Complete Body of the Art-Military," is thus described:

If Rome unto Her conquering Ceasrs raise
Rich Obelisks, to crowne their deathles Praise,
What Monument to Thee must Albion reare,
To shew Thy Motive in a brighter Sphere.
This Art's too dull to doe't, tis only done
Best by Thy Selfe, so light's the World the Sunne
Wee may admire thy Face, the Sculptor's Art;
But Wee are extasi'd at th' inward Part.

In "Divine Fancies" by Fran. Quarles, London, 1660, is a fine engraved portrait of Quarles under which is the following:

What heere wee see is but a graven face
Onely the shaddow of ẏ brittle case
Wherein were treasurd up those gems c̄h w̄ he
Hath left behind him to Posterity.

There is a poor portrait by T. Cross of Richard Saunders in the latter's "Palmistry, the Secrets whereof Disclosed," London, 1664. Under it is the following:

Art and the Graver did in Councell sitt,
The last to shew his face, the first his witt;
But not being able, for to joyne in one
Two things, where each might make perfection;
Themselves they did diuide, and parts they tooke,
The Graver drew his face, and Art his booke.

The first edition of "The Art of Graveing and Etching" by William Faithorne, which is fully described in Chapter II, contains the following (it is not reprinted in the second edition):

To my ingenious Friend Mr. *Faithorne* on
his Book.

*SHould I attempt an Elogy, or frame*
*A Paper structure to secure thy name;*
*The lightning of one censure, one stern frown*
*Might quickly hazard that, and thy renown.*
*But this thy Book prevents my slender pain,*
*One Line speaks purelier Thee, than my best strain.*
*Those Mysteries (once like the spightfull mold*
*That bars the greedie* SPANIARD *from his Gold)*
*Thine ingenuitie reveals, and so*
*By making plain, thou dost Illustrious grow.*
*That hand, whose curious Art protracts the date*
*Of frail Mortalitie, and baffles Fate*
*With Brass and Steel, can surelie potent be*
*To rear a statelie Monument for Thee.*
*For my part, I prefer (to guard the Dead)*
*A Copper Plate, before a Sheet of Lead.*
*So long as Brasse, so long as Books endure,*
*So long as neat-wrought Pieces, Thour't secure,*
*A* FAITHORNE SCULPSIT *is a Charm can save*
*From dull Oblivion, and a gaping Grave.*

T. FLATMAN.

The first illustrated edition of Milton's "Paradise Lost," is the fourth edition, printed for Jacob Tonson by Miles Flesher, 1688. This also is the first to contain the portrait engraved by White, at the foot of which are Dryden's well-known lines:

*Three* Poets, *in three distant* Ages *born,*
Greece, Italy, *and* England *did adorn.*
*The* First *in loftiness of thought Surpass'd,*
*The* Next *in Majesty; in both the* Last.
*The force of* Nature *cou'd no farther goe*:
*To make a* Third *she joynd the former two.*

It is interesting to note that Tonson is shown in his Kit-Kat portrait (engraved by Faber), holding "Paradise Lost" in his hand.

In 1732 a volume by J. Hauckwitz was issued, entitled "An Essay on engraving and copper-plate printing, to which is added Albumazar, or the Professors of the Black art, a vision," (in verse)—London. 4to.

I have not been able to find a copy, so can merely record the above, which is taken from several earlier bibliographies.

In Horace Walpole's "Life of Mr. George Vertue" is the following:

He died July 24th. 1756, and was buried in the Cloysters of Westminster-Abbey on the 30th. following, with this epitaph,

Here lyes the body of George Vertue
Late Engraver
And fellow of the Society of Antiquaries,
Who was born in London 1684,
And departed this life on the 24th of July 1756.

---

With manners gentle, and a gratefull heart,
And all the genius of the Graphic Art,
His fame shall each succeeding artist own
Longer by far than monuments of stone.

Two other friends—not better poets indeed—inserted the following lines in the papers, on viewing his monument:

Proud artist, cease those deeds to paint on stone,
Which far above the praise of man have shone:
Why should your skill so vainly thus be spent,
For Vertue ne'er can need a monument.

Another.

Troubled in mind and press'd with grievous smart,
Her happy mansions left the Graphic Art,
And thus to Science spoke; "What! can it be?
Is famous Vertue dead? . . . then so are we."

In the second edition of "Biographical Anecdotes of William Hogarth" [Nichols] 1782, are many poetical descriptions of Hogarth's prints and a number of verses about Hogarth himself, including one of 965 lines, being

An Account of what seemed most remarkable in five Day's Peregrination of the five following Persons, viz. Messieurs Tothall, Scott, Hogarth, Thornhill, and Forrest, begun on *Saturday May* 27, 1732, and finished on the 31st of the same Month. Imitated in *Hudibrasticks* by one well acquainted with some of the Travellers, and of the Places here celebrated, with liberty of some Additions.

The Preface of a little volume hereinbefore described, entitled "The Amateur's Pocket Companion," by John Morris Flindall, ends with the following quotation, but I do not know its source:

Blest be the graver, which from death can save
The semblance of the virtuous, wise, and brave;
That youth and emulation still may gaze
On those inspiring forms of ancient days,
And from the force of bright example hold,
Rival their worth, and be what they behold.

Under a portrait of Richard Brome engraved by T. Cross, which is copied by W. Richardson and published in Vol. III, 5th ed. of Granger, 1824, is the following:

Reader lo heere thou wilt two faces finde,
One of the body, t'other of the Mind;
This by the Graver so, that with much strife,
Wee thinke Brome dead, hee's drawne so to the life
That by's owne pen's done so ingeinously
That who read's it must thinke hee ne'er shall dy.

A. B.

1845. Songs of the Press | and other Poems | relative to | The Art of Printers and Printing; | also of | Authors, Books, Booksellers, Bookbinders, Editors | Critics, Newspapers, etc. | Original and Selected. | With notes, biographical and literary | . . . ] London—Liverpool—Manchester. [By C. H. Timperley.]

Pp. viii+9 to 208. $4\frac{1}{8}$ in. by $6\frac{3}{4}$ in.

While these poems do not relate specifically to Engraving, they cover many allied subjects, so I mention the volume. It is curious and interesting.

In the monograph on John Foster, by Samuel Abbott Green (described in Chapter XVI) are two long elegies. Neither of them refer to him as an engraver, but both mention his printing, and particularly his skill in Astronomy. The following is from the elegy by Thomas Tileston.

At least you would have judg'd that he
A rare Apelles would soon be.
Adde to these things I have been hinting
His Skill at that rare Art of PRINTING:

His accurate Geography,
And Astronomick Poetry;
And you will Say, 'twere pitty He
Should dy without an Elegie.
His piercing Astronomick EYE
Could penetrate the Cloudy Sky,
And Soar aloft, ith' highest Sphere
Descrying Stars that disappear
To common eyes: But Faith and Hope
His all-excelling Telescope,
Did help his heaven-born Soul to pry
Beyond the Starry Cannopy.

Longfellow's "Nuremberg" may be considered as coming within the scope of this chapter, but I only quote the lines relating to Dürer.

Here, when Art was still religion, with a simple, reverent heart,
Lived and laboured Albrecht Dürer, the Evangelist of Art;

Here in silence and in sorrow, toiling still with busy hand,
Like an emigrant he wandered, seeking for the Better Land.

*Emigravit* is the inscription on the tombstone where he lies;
Dead he is not, but departed,—for the artist never dies.

Fairer seems the ancient city, and the sunshine seems more fair,
That he once has trod its pavement, that he once has breathed its air.

. . . . . .

Not thy Councils, not thy Kaisers, win for thee the world's regard;
But thy painter, Albrecht Dürer, and Hans Sachs thy cobler-bard.

Another of Longfellow's poems about an engraver must not be overlooked, as it records the stirring act which has made him immortal in American history, viz., "Paul Revere's Ride," beginning

Listen my children, and you shall hear
Of the midnight ride of Paul Revere,
On the eighteenth of April in Seventy-five—
Hardly a man is now alive
Who remembers that famous day and year.

and which will live for ever in the minds of many, when his unimportant, though interesting engravings are only known to very few.

From "Once a Week," for September 24th, 1864, I take the following:

ALBERT DURER

True artists live within the clouds,
And shadow forth a purer
And fairer life than that of ours:
So lived old Albert Durer.

But lest old Albert should begin
To think him more than human,
God gave him, to subdue his pride,
A very angry woman.

And when he fashion'd angels' heads,
And painted eye and lip, he
Was cured of his too heavenly dreams
By this morose Xantippe.

Within a little room up-stairs
Worked Albert late and early;
Beneath he heard her supple tongue
That ceased its rattle rarely.

For, like a kite, he sought the sky,
And soar'd on wing elastic,
Until she pull'd the string, and brought
Him down to cares domestic.

And still within his placid face
  You see the sad expression;—
Poor Albert's story teaches us
  A somewhat useful lesson.

For when I envy him his fame—
  The critics' fume and furor,
I look at Letty, and am glad
  That I'm not Albert Durer!

William Black.

In Mr. Robert Browning's poem entitled "A Likeness," occurs the following:

All that I own is a print,
An etching, a mezzotint;
'Tis a study, a fancy, a fiction,
Yet a fact (take my conviction)
Because it has more than a hint
  Of a certain face I never
Saw elsewhere touch or trace of
In women I've seen the face of:
  Just an etching, and, so far, clever.

I keep my prints, an imbroglio,
Fifty in one portfolio.
. . . . .
Then I exhibit my treasure.
After we've turned over twenty,
And the debt of wonder my crony owes
Is paid to my Marc Antonios.

In the second edition of "Etching and Etchers" by P. G. Hamerton, published in 1876, and also in the third, and in the American editions, is a Dutch poem by C. Vosmaer, and the English translation thereof by Holda—an exquisite verse of which the following is part:

Know ye what etching is? It is to ramble
On copper; in a summer twilight's hour
To let sweet Fancy fiddle tunefully.
. . . . . .
It is to paint on the soft gold-hued copper
With sting of wasp and velvet of the wings
Of butterfly, by sparkling sunbeams glowed.
Even so the etcher's needle, on its point,
Doth catch what in the artist-poet's mind
Reality and fancy did create.

In the introduction to Mr. Don C. Seitz' "Writings by and about James Abbott McNeill Whistler" (described in Chapter XXIV,) are a number of verses about

Whistler quoted from Mr. Sheridan Ford's "Art of Folly," and further rhymes on "The Art of Folly."

In the privately printed pamphlet entitled "The Gentle Art of Resenting Injuries," New York 1904, there is an amusing bit of poetry by Mr. Frederick Keppel, beginning

Oh Jimmie Whistler, ever fighting;
In rows and "ructions" still delighting;

This was republished by Mr. Keppel in 1910 in "The Golden Age of Engraving." In this latter volume is a verse about Mr. Joseph Pennell, beginning

Behind his back men call him Joe,
But Joseph Pennell is his name;

Also some verses entitled

AMONG MY PRINTS

James L. Claghorn, seated in his print-room, speaks:—

I sit among my folios all,
My friends in black-and-white!
And silent speakers wise as fair
Surround me as I write.

There are ten other verses.
Mr. Claghorn was a noted Philadelphia print-collector.

In Chapter XII of Eugene Field's "The Love Affairs of a Bibliomaniac," is a poem of six verses, entitled "Marcus Varro"; it tells how Marcus went to all the old book-shops, how he snooped about day and night because he was "an insatiate Grangerite": how he destroyed books and manuscripts for the portraits therein, and finishes with the following:

Alas, that Marcus Varro lives
  And is a potent factor yet!
Alas, that still his practice gives
  Good men occasion for regret!
To yonder bookstall, pri'thee, go,
  And by the "missing" prints and plates
And frontispieces you shall know
  He lives, and "extra-illustrates!"

In his "Second Book of Verse" is a poem entitled "Dear Old London," which begins:

When I was broke in London in the fall of '89

and his troubles in the print-shops while he was in this condition are told in the second verse, as follows:

Down at Noseda's, in the Strand, I found one fateful day,
A portrait that I pined for as only a maniac may,—

A print of Madame Vestris (she flourished years ago,
Was Bartolozzi's daughter and a thoroughbred, you know).
A clean and handsome print it was, and cheap at thirty bob,—
That 's what I told the salesman as I choked a rising sob;
But I hung around Noseda's as it were a holy shrine,
When I was broke in London in the fall of '89.

The rest of the poem is equally amusing.

There are a large number of poetical and other book-plate inscriptions, twenty-three being given in "The Rise of the Book-Plate" by W. G. Bowdoin (described in Chapter XXI). The only one I will quote, is from "Ex-Libris, Essays of a Collector," by Charles Dexter Allen (likewise described in Chapter XXI), which he states is from an old New England book.

This is Hannah Moxon Her book
You may just within it Look
You had better not do more
For old black Satan's at the Door
And will snatch at stealing hands
Look behind you! There He stands.

In "Notes and Queries" for 4th December 1880, R[obert] R[oberts] wrote a protest against collecting book-plates, stating that to take them out of books and stick them in an album, was a horrible fancy, and that to take a book-plate from the inside of a volume was only a degree less criminal than to tear out its title-page.

In the number for 8th January 1881 "Ex-Libris" states that perhaps the following old-fashioned performance on this theme may be of interest:

THE BOOK-PLATE'S PETITION.

By a Gentleman of the Temple

While cynic Charles still trimm'd the vane
'Twixt *Querouaille* and *Castlemaine*,
In days that shocked John Evelyn,
My First Possessor fix'd me in.
In days of *Dutchmen* and of frost,
The narrow sea with James I cross'd,
Returning when once more began
The Age of *Saturn* and of Anne.
I am a part of all the past;
I know the GEORGES, first and last;
I have been oft where else was none
Save the great wig of ADDISON;
And seen on shelves beneath me grope
The little eager form of POPE.
I lost the Third that own'd me when
*Frenchmen* fled at Dettingen;
The year JAMES WOLF surpris'd Quebec,

The Fourth in hunting broke his neck;
The Fifth one found me in Cheapside
The day that WILLIAM HOGARTH dy'd.
This was a *Scholar*, one of those
Whose *Greek* is sounder than their *hose*;
He lov'd old books and nappy ale,
So liv'd at Streatham, next to THRALE.
'Twas there this stain of grease I boast
Was made by DR. JOHNSON'S toast.
He did it, as I think, for Spite;
My Master call'd him *Jacobite.*
And now that I so long to-day
Have rested *post discrimina,*
Safe in the brass-wir'd book-case where
I watch'd the Vicar's whit'ning hair,
Must I these travell'd bones inter
In some COLLECTOR'S sepulchre?
Must I be torn from hence and thrown
With *frontispiece* and *colophon?*
With vagrant *Es*, and *Is*, and *Os*,
The spoil of plunder'd *Folios?*
With scraps and snippets that to ME
Are naught but *kitchen company?*
Nay, rather, FRIEND, this favour grant me;
Tear me at once; *but dont transplant me!*

*Cheltenham*, Sept^r 30, 1792.

The following interesting item by Mr. Arthur F. Wallis appeared in the "Evening Standard and St. James's Gazette," 4th January 1912. The author, and the editor of the paper, respectively, have kindly allowed me to include it herein:

ON AN OLD ENGRAVING.

Touched with the stillness of all greater things
  This scene is, which the master's burin traced;
  Nothing unrestful his idea effaced,
Who only opened the fortunate harbourings
Of a mood found in quiet, to what brings
  A freight of quiet thoughts; the misty sky,
  And shadows of the ancient keep that lie
Along the ford towards which one grey barge swings,
Out of the valley-reaches slowly come . . .
  Such is the picture. Ah, for the power to choose
  In life so, so untroubled by what tends
From peace, and its conception to confuse;
  To hold awhile the unessential dumb,
  While up the East the gradual dawn ascends.

Three volumes of "Book Verses" should be noted; each contains verses more or

less appropriate for inclusion here, on the subjects of engraving, extra-illustrating, or book-plates, one or two of the items, taken from other sources, being hereinbefore referred to.

ROBERTS, WILLIAM. Book Verse. New York, [1896.] Contains:
FERRIER. The Bibliomania. Pp. 128-129.
BERESFORD. Bibliosophia. P. 133, "Third Maxim."
MAGINN. The Booksellers' Banquet. P. 168, 2nd stanza.
Bibliomaniac Ballad. P. 181, line 4, etc.

WHITE, GLEESON. Book-song. New York, 1893. Contains:
BANGS. The Grangerite. P. 13.
DOBSON. The Book-plate's Petition. P. 33.
FIELD. The Bibliomaniac's Prayer. P. 52.
LORD. Disappointment. P. 81.
SAYLE. Triolet of the Bibliophile. P. 107.

RUDDY, HOWARD S. Book Lovers' Verse. Indianapolis, [*circa* 1899.] Contains:
FIELD. Marcus Varro. P. 27.
STANTON. Annetta Jones—Her Book. P. 43.
CHEW. Old Books are best. P. 63, 1st stanza.
BANGS. Dreams. P. 96.
SMITH, H. B. Extra-illustrating. P. 113.
A Collector's Catalogue. P. 147.
FIELD. Bibliomaniac's Bride. Pp. 201-2, stanza 7.

## 2. RESTORATION OF PRINTS

I know of only two books on this subject—both quite recent. It is well to note, that no matter how complete and correct the rules and suggestions may be for the cleaning or restoration of prints, it is dangerous for the inexperienced to experiment with valuable specimens.

1909. The Book | of | Trade Secrets | Receipts and Instructions | for Renovating, Repairing, | Improving and Preserving | Old Books and Prints | by | An Expert | London: J. Haslam & Co., Limited | . . . | . . .

Pp. 48. $4\frac{3}{4}$ in. by 7 in.

The book is arranged as a Dictionary for easy reference.

1911. Print | Restoration | and Picture | Cleaning: | An Illustrated Practical Guide to the Restoration of all | kinds of Prints.—Together with Chapters on Cleaning | Water-Colours, Print "Fakes" and their Detection, | Anomalies in Print Values, and Prints to Collect | By Maurice James Gunn | . . . | London.

Pp. vii-172. $5\frac{5}{8}$ in. by $8\frac{3}{4}$ in. 18 half-tone plates.

The information relative to print restoration is full and complete, and the illustrations, of which the first eight refer to the subject, clearly show methods of handling the prints during the various operations.

In Maberly's "The Print Collector," 1844, and American edition, 1880, Chapter VI tells how to "Edge, Corner and otherwise protect, and Clean, Prints."

Mr. Slater in his "Engravings and their Value" (3rd edition, 1900) devotes Chapter VI to "The Cleaning of Prints—Taking Copies." This is omitted from the 4th edition.

Mr. Whitman, in his "Print Collector's Handbook," says:

> The Collector will need to know a reliable restorer to whom he can entrust his treasures to be cleaned and repaired, and *care must be taken that the work done to prints is not carried too far.* The word reliable is used advisedly, for a restorer who is not an expert and thoroughly conversant with his trade may work much mischief that may not disclose itself until several years after the print has been restored.

Mr. Cyril Davenport, in his work on Mezzotints (1904), gives valuable suggestions (pp. 35-39) relative to the cleaning of prints.

A chapter in "The Art-Exemplar" described on pages 527-9 hereof, treats of this subject.

## 3. PRINTERS, AND PRINTING, OF ENGRAVINGS

Many of the books described in Chapter VI give more or less complete information on the subject of printing from engraved or etched plates, and those mentioned in Chapter IX describe the various processes connected with lithographic printing. There is only one book, however, as far as I am aware, of any importance, in English, devoted to this subject exclusively, viz.: the volume on Mr. Frederick Goulding described below.

Before describing this book I might mention an important article in *The Studio* for November 1906, entitled "The Art of Printing Etchings," by Frank Newbolt, with eight illustrations; and in "The Print-Collector's Quarterly" for July 1911 there is an article on "The Printing of Wood-Engravings," by Theodore L. De Vinne.

1910. Frederick Goulding | Master Printer of Copper Plates | By Martin Hardie, A.R.E. | Eneas Mackay | 43 Murray Place | Stirling.

Pp. 167. 9 in. by 11¾ in. 350 copies, of which 250 only are for sale. Although dated 1910, the volumes for sale were issued in July 1911.

Portrait frontispiece, 4 illustrations in text, 3 photogravure plates, 1 original etching by R. W. Macbeth, R.A., and 1 by Frederick Goulding.

As stated by Mr. Hardie in the Introduction, this is probably the first written record of a Master Printer of Copper Plates. The volume was prepared as a memorial, the author receiving the aid and co-operation of many friends and relatives of Mr. Goulding. Miss E. Piper as a personal tribute defrayed the expense of the illustrations, and Messrs. Agnew presented the etched portrait by Mr. Macbeth.

Its contents are:

Introduction.

Chapter I. Apprentice.

II. Master Printer.

III. Two Visits to Spain.

IV. Whistler and Seymour Haden.

V. Theory and Practice. A lecture on "Copper-Plate Printing," delivered by Goulding at the Art Workers' Guild, and his "Notes on Printing."

VI. Goulding as Printer of Lithographs.

VII. The Printsellers' Association.

VIII. Reminiscences by Mr. A. H. Palmer, and an impression by Mr. Frederick Keppel.

IX. The Man and his Work.

X. The Revival and the Printer.

XI. Goulding as Etcher: with a Catalogue of his Etched Work.

The Catalogue comprises 32 items, of these 2, 4, 6, 8-20, 22, 24, and 26-32 were destroyed by Goulding's executors after his death without any further proofs being taken; 1, 3, 5, 7, 21, 23 were not found and probably were destroyed by Goulding himself, while 25 was used as an illustration to this volume. It was cut down, to form a second state, as described in the catalogue, and after the requisite edition was printed it was destroyed.

Goulding had a distinguished circle of friends and patrons, including Whistler, Haden, R. W. Macbeth, A. Legros, Wyllie, Strang, Pennell, Short, and many others.

It should also be noted that several chapters in "The Art-Exemplar" (see pp. 527-9 hereof) treat of printing engravings, etc.

It will be of interest to note the reproduction shown on page 525 of an illustration from "Novo Teatro di Machine et Edificii," Padoua, 1607. It is from my copy of the book.

In the British Museum they have this edition, one of 1621, one of 1656, and another (catalogued as another copy of 1607) but which is after 1621 and before 1656. The size of the original plate is $6\frac{1}{8}$ in. by $9\frac{5}{8}$ in. It will be observed that substantially all the operations shown in this print are the same as those in use to-day.

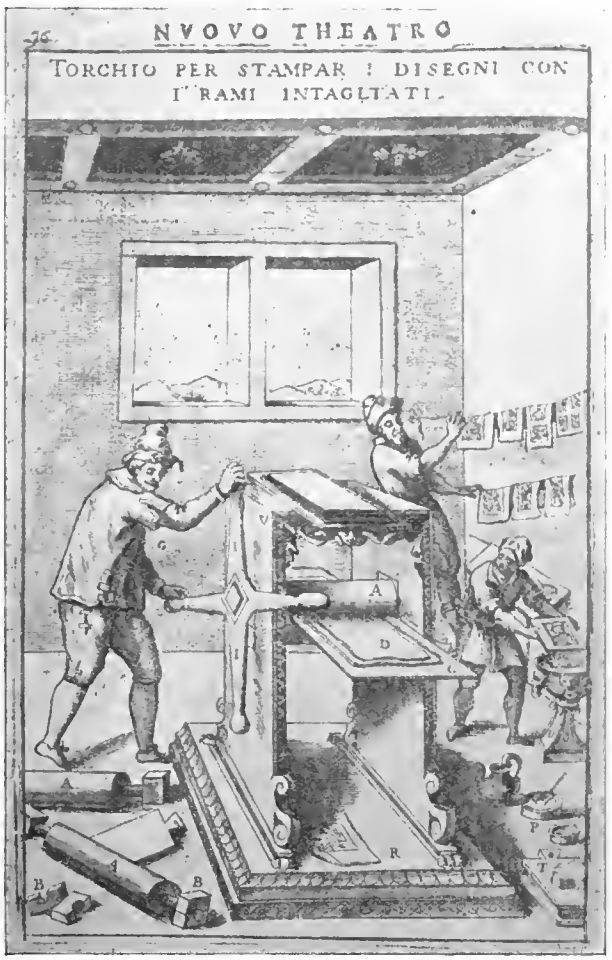
## 4. PROCESSES

The most important bibliography on processes of engraving is that of Messrs. Singer and Strang in their "Etching, Engraving and other methods of printing pictures," 1897.

It consists of 414 items, 1,583 to 1,896 inclusive. Many of the items are in foreign languages, but there are a large number in English. Some of the volumes noted herein I can find in no other book, and some I have taken from the Universal Catalogue of Books on Art, or the Bibliography of Mr. Richard M. Hoe (described in Chapter XXIV) but most of those mentioned I have examined personally. Those relating to

Engraving, Etching, Wood-Engraving and Lithography are not mentioned here, as they, together with books on Mezzotint Engraving, Aquatint Engraving, and Colour Printing, are described in other chapters.

Some of the books I have noted are of little value, and I have without doubt omitted many which might properly have been included, as many trade books of instruction have been issued from time to time relative to the different processes which are difficult to trace even when they are of considerable importance. I think it will be found, however, that I have included a sufficient number to fairly cover the subject.




1739. Although the first volume I note does not describe a process, yet it is said to be the first volume printed from stereotype plates.

The description from Mr. Tregaskis' catalogue is as follows:

STEREOTYPING. C. Crispi Sallustii Belli Catilinarii et Jugurthini Historiæ. 18mo, old calf. 8 guineas 1739

*** Extremely rare. It is the first edition of the first volume printed from stereotype plates. The imprint may be translated:—"Printed at Edinburgh by William Ged, of Edinburgh, goldsmith, not with moveable type, as is commonly done, but with cast tablets or plates."

1788. An Address to the public on the Polygraphic Art, or the copying or multiplying pictures in oil colours by a chymical and mechanical process, the invention of Joseph Booth. London.

8vo.

Contains no detailed information.

1790. A Catalogue of Pictures, copied for sale by a Chymical and Mechanical process, the Invention of Mr. Joseph Booth; exhibited . . . by the Polygraphic Society . . . Being their Fifth Exhibition; opened in November 1790. To which is

prefixed a Short Address relative to the Nature and Utility of this new invention. London.

4to.

1825. Typolithography. The Parthenon: a Magazine of Literature and Art. No. 1, Saturday, June 11, 1825.

Roy. 8vo. Illustrations.

The first example of letterpress printing through the medium of stone. The types were transferred to stone, in the manner of lithography, after having been set up in the usual manner.

[1840?] Glyphography | or | Engraved Drawing | for printing at the type press after the manner | of woodcuts. | With full directions | For the Use of Artists, Engravers, and Amateurs | and | Specimen Illustrations | second edition | Edward Palmer's patent | 103, Newgate Street, London | *Price* 1*s.* 6*d.*

Pp. 16+14 plates (5 in. by 8 in.) and 8 illustrations in the text.

This is not dated, but a former owner of my copy has dated it 1840.

Messrs. Singer and Strang and the Universal Art Catalogue give 1843 as the date of the *first* edition and date the second 1851.

1841. Metallic Engraving in Relief, for Letterpress Printing, being a greatly improved substitute for wood engraving, called Aerography, by the inventor, Louis Schönberg.

London. 8vo.

1841. Elements of Electro-Metallurgy . . . by Alfred Smee.

London. 8vo.

1843. Second edition.

1851. Third edition. Enlarged. With electrotypes . . . and woodcuts. Appendix. 12mo.

1841. Electrotype Illustrations, intended as an accompaniment to Smee's Elements of Electro-Metallurgy, or the art of working in metals by the galvanic fluid, more particularly as illustrative of its application to the various styles of engraving, etc. London.

4to. Illustrated.

1849. On the various applications | of | Anastatic Printing | and | Papyrography | With Illustrative examples | By | Philip H. De La Motte. | London | David Bogue.

Pp. 24. $5\frac{3}{8}$ in. by $8\frac{3}{8}$ in. 16 plates.

1854. The | Rise and Progress | of | The Graphic Arts: | including notices of | illumination, chalcography, wood engraving . . . | and | intagliography: | elucidating | the new art of chromo-glyphotype | invented | by John Donlevy. New York, 1854.

Pp. 24. $9\frac{1}{4}$ in. by $11\frac{1}{4}$ in.

This pamphlet is very scarce. A copy is in the British Museum.

1854. The Discovery of the Natural Printing Process: an Invention for Creating by means of the original itself, in a swift and simple manner, plates for printing Copies of Plants, Materials, etc., without the Aid of Drawing or Engraving. By Louis (*i.e.*, Alois) Auer, of Vienna.

London. 8vo. Plates (Atlas 4to).

The following I have taken from a recent sale catalogue:

1855-1863. Anastatic Drawing Society, 1855 to 1863. 9 vols. Illustrations.

As will be seen in the note at the end of the description, the next volume mentioned is excessively rare, and I think it the most interesting and important work on Processes which I have seen.

[*Circa* 1860.] The Art-Exemplar | A Guide | to | Distinguish one Species of Print from Another | with | Pictorial Examples | and | Written Descriptions | of | Every Known Style of Illustration | Whether Executed on | Gold, Silver, Brass, Iron, Tin, Stone, Wood, Leather, Steel, Zinc, Lead, Pewter, Glass, | Type Metal, Ivory, Paper, Plaister, Antimony, Fusible Metal, etc., | Including all those under the following heterogeneous heads, viz.:

[Then, printed in four columns, are the name of processes, as follows:]

Acrography, Anastatic, Anaglyptography, Alto-relievo, Anthotype, Aquatint, Amphytype, Autography.

Bank note printing, Bates's process, Baxter's process, Baxterotype, Becker's patent, Block printing, Book printing.

Calotype, Camieux engraving, Cast engraving, Chalcography, Chiaro-scuro, Chalcoxylography, Chrono-lithography, Chemitypy, Catalysotype, Cribble, Chrysotype, Chromotype, Chalk style, Chromolithography, Clichee pierres, Color printing, Collas's process, Compound plate printing, Chromotypography, Copper plate engraving, Cyanotype, Curvilinear printing.

Daguerreotype, Drawing style, Dotting engraving, Durertype.

Elliottype, Engraving, Etching, Engraved drawing, Encreux engraving, Endotting, Electrography, Electrotint, Electric printing, Electrotype, Electro-magnetic engraving, Electro surface printing, Electro-printing, Energiatype, Engraving in stereotype.

Ferrotype, Fern printing.

Glyphography, Galvanoplastic, Geometric engraving, Galvanic etching, Galvanoglyphy, Galvanography, Galvanotype.

Heliography, Helioplastic, Heliobyssotype, Hillotype, Heliochromy.

Illuminated printing, Identigraphy.

Killasography.

Line engraving, Lithography, Letter-press printing, Logography, Lavis-lithography, Litho-photography, Lithotint, Lignograph, Lithochromy, Logotype, Lithozographia.

Mezzotint, Mixed style, Mikrotypopurogenelion, Metalic relief engraving, Machinagraphy, Medallion engraving, Metalography, Micro-photography, Mineralography, Metageltine process.

Niello, Nature printing, Niellography.

Opus Mallei, Omotype, Oleocalcography, Omnygraphy, Oil printing.

Paneiconography, Photo-Flemish process, Poikilography, Photoxylography, Photo-metallography, Photo-lithography, Poliplasiasmos, Papyrography, Polyautography, Photogenic printing, Paleography, Polychromatype, Polytypography, Phytoglyphy, Photogalvanography, Photography, Polygraphy.

Quadrelography.

Rubbing style, Rose-engine engraving.

Soft etching, Surface printing, Steel engraving, Stipple engraving, Stereo-glyphography, Siderographia, Stokes's patent, Stereotypography, Stylography, Steel letter press engraving, Stump style, Statue engraving, Single line engraving.

Typography, Talbotype, Taille douce, Typi-mobile, Typi-fixi, Tornography, Tissierography, Thermography, Transferooraphy [*sic*], Typometry, Tinted xylographs, Tinted lithography.

Voltaic engraving, Via sicca process, Vitro-heliography.

Wood engraving, Wood printing.

Xylography.

Yuftsotype.

Zincography.

To which are added | "Cautions in Collecting Prints," "Print Cleaning and Restoring," "Tinting and Coloring Prints" | "Splitting Paper," "Of Proofs," "Of Retouching," "Of Print Publishing" &c. | Written and Compiled | By | W. J. Stannard [No date—about 1860.]

Pp. viii+xii+216+starred pages and sheets of illustrations, 4 pages on each sheet, printed only on one side. 14 in. by 22 in. As a rule there are four pages on each page of the book, the latter being divided into four compartments.

Pp. i to viii, "Table of the Principal Contents of the Art Exemplar"; i to xii, "Procm"; 1 to 16, "Line Engraving"; 17 to 20, "Spiral style, Steel Engraving, &c."; 21 to 26, "Etching"; 27 to 30, "Soft Etching and Etching on Glass and Ivory"; 31 to 34, "Stipple, Dot, and Chalk Engraving"; 35 to 40, "Mezzotinto"; 41 to 44, "Aqua-tinta"; 45 and 46, "Machine Ruling, Concentric, & Eccentric Chuck, Rose Engine, & Geometric Engraving"; 47 and 48, "Siderographia, or Bank Note Engraving"; 49 to 52, "Anaglyptography, and Bates's and Stokes's Patents"; 53 to 56, "Phytoglyphy, or Nature Self-Printing"; 57 and 58, "Baxter Process"—"Baxterotype"; 59 to 66, "Galvanography"; 67 to 76+76a and 76b, "Photography, &c."; 77 to 82, "Photogalvanography"; 83 and 84+84a and 84b, "Steel and Copper-Plate Printing"; 85 to 96, "Wood Engraving"; 97 to 106, "Typography, or Letter-Press Printing"; 107 to 118, "English Typography and Book Work"; 119 to 128, "Ancient Books, Book Printing, &c."; 129 to 132, "Chiaro-scuro and Block Colour Printing"; 133 and 134, "Chromotype and Surface Colour Printing"; 135 and 136, "Compound

Plate Printing"; 137 to 140, "Stereotypography"; 141 to 146, "Polytypage, Logotype, Omotype, Typometry, &c."; 147 to 149+149*, "Glyphography, Electrotint, Acrography, Durertype, &c."; 150 to 152 and 150* to 152*, "The 'Letter-Press' &c."; 155, 154, 157, 156 and 157 to 184 [*sic*], "Lithography" [subdivided under many headings]; 185 to 194, "Sundries"; 195 to 200, "Of 'Proofs,' of 'Retouching,' of 'Publishing'"; 201 to 208, "Cautions in Collecting Prints"; 209 to 216, "Print-Cleaning and Restoring."

The copy in the British Museum has an illuminated S on the title-page instead of the author's name, and on the back of the title-page is the following manuscript note:

> There are only three other copies of the work this size, namely those preserved by H.M. the Queen, Earl Ellesmere, [and] The Lord Chief Baron. Six additional copies on small paper completed the number published.
>
> (Sgd) Harry Sandars.

The illustrations are merely a collection of prints (mounted on sheets the same size as those on which the text is printed) in many of the processes which they are intended to illustrate.

The text is in some places printed in coloured ink, and surrounded by borders printed in gold or in colours.

The only two copies I have seen are one in my possession and the Museum copy above mentioned.

[1860?] The | Handbook | of | Graphotype | A | Practical Guide | for | Artists and Amateurs | London, The Graphotyping Co^y. Limited | 7 Garrick St. W.C.

Pp. viii-20-iv. $6\frac{1}{8}$ in. by $9\frac{3}{8}$ in.

Coloured covers and frontispiece, engraved title-page, and 19 plates. Also 24 vignettes and other text illustrations. The book and plates printed by the Graphotyping Co. Ltd.

The Process was discovered by De Witt C. Hitchcock, an artist and wood-engraver, residing in New York, and is as follows:

> Upon a sheet of metal perfectly flat, is distributed an even layer of finely pulverized chalk, upon which is laid an ordinary steel plate, such as is used by steel engravers; it is then placed in a powerful hydraulic press, where it is submitted to such pressure that on removal the chalk is found to have assumed a solid compact mass, with a surface equal to an enamelled card, and which is rendered still more solid by a strong coating of a peculiar size. When dried the plate is then ready to be drawn upon; and this is done with a chemical ink, composed principally of lamp black, gluten, and a chemical which gives the fluid the advantage of *never* drying, until it comes in contact with the chalk plate. When the drawing is finished, instead of spending hours, . . . in carefully picking out every particle of white, brushes are used of various degrees of stiffness, which by hand, and in some cases by a machine, are caused to revolve on the surface, and in a very short time all the chalk untouched by the artist is removed, leaving the ink-lines standing up in clear sharp relief. . . . Saturate what is left upon the plate with a solution which renders all as hard as marble, and then it is ready for the stereotyper or electrotyper . . .

1861. In the Exhibition Catalogue of The Grolier Club, New York, 1912, entitled "Catalogue of An Exhibition Commemorating the Hundredth Anniversary of the Birth of William Makepeace Thackeray," is the following item:

Specimens of a New Process of Engraving, For Surface-Printing. W. J. Linton, 85 Hatton Garden, London. 1861.

Square octavo. Original gray paper wrappers, the first wrapper bearing the words "Kerographic Process."

On p. 4 there is a reproduction of "An experimental drawing by Mr. Thackeray," and p. 12 contains a reproduction of a sketch by him for a wood-cut which appeared in "Cornhill Magazine." No. 1.

1862. On Photo-Zincography and other photographic processes employed at the Ordnance Survey Office, Southampton. By Alex. de Courcy Scott, under the direction of Sir H. James. London.

4to.

1863. Second Edition.

1867. The | Chromolithograph | A Journal of | Art, Literature, Decoration, and the Accomplishments. | Illustrated with chromolithographs. | [London.]

I have one volume beginning Nov. 23, 1867 and ending Feb. 1, 1868.

Pp. 164. 8 in. by 11 in.

Each number, of 16 pages, contains 3 or 4 Chromolithographs, poorly printed, through some are well drawn. In the first number appears the following:

We propose to make the examples of ancient and modern art, published week by week in the Chromolithograph, texts, on which to found biographical notices of leading artists, general descriptions of historic schools, with incidental dissertations on the art-principles involved. It will thus be possible for us to take within the year, if not a complete, at least a comprehensive and varied view of pictorial arts, ancient and modern, as illustrated by carefully selected masterworks.

1868. On the inside of the back cover of the Burlington Fine Arts Club Catalogue, entitled "Marc Antonio Raimondi," is an announcement signed "John Frederick Boyes, Esq., Secretary" and headed, "The Autotype Printing and Publishing Company (Limited). Temporary Offices, 5 Haymarket, London," relative to the "literal faithfulness," "Stability," "facility of application," and "Equality and purity of tone," of this new process.

On the back of the same cover is the announcement of the publication by the Autotype Company, of a selection from the engravings of Francesco Francia and Marc Antonio Raimondi.

I have not seen the first edition of the "Manual of Instruction," issued by the Company, but the second edition is as follows:

1871. The | Autotype Process | being | A practical Manual of Instruction | in the art of | printing in carbon, or other permanent pigment. | New Edition,

Revised and Enlarged | Autotype Fine Art Company (Limited) | 36, Rathbone Place, London.

On the cover is stamped, "Second Edition."

Pp. 63-16. $6\frac{3}{8}$ in. by $8\frac{1}{8}$ in.

The last 16 pages are press notices.

[187?] A brief description of the Art of Anastatic Printing. Ipswich.
Folio.

1872. The Heliotype Process described and Illustrated. (Anon.) London.
4to.

1876. The Heliotype Process, by Ernest Edwards. With twenty-eight illustrations. Boston.
4to.

1884. Modern Reproductive Graphic Processes. By James S. Pettit, First Lieutenant, First United States Infantry. New York.
8vo.
(No. 76 of Van Nostrand's Science Series.)

1886. Photo-Engraving on Zinc and Copper, in Line and Half-tone, and Photo-lithography. W. T. Wilkinson. London.

1888. Another Edition. New York

1890. Fourth Edition. London.

1894. Fifth Edition. London.

1886. Practical Instructor of Photo-engraving and Zinc-etching Processes. By Alexander F. W. Leslie. Comprising a full explanation of drawing, photography, wash-out, swelled-gelatine, and zinc-etching processes. New York.
8vo. Illustrated.

1888. Second Edition. Revised. New York.

1887. The Printer's Handbook, by Charles T. Jacobi. London.
8vo.

1891. The Printer's Handbook of Trade Recipes, Hints and Suggestions Relating to Letter Press and Lithographic Printing . . . Engravings, etc. . . . Second Edition, Enlarged and Classified. London.
8vo.

1887. Photographic Printing Methods: A Practical Guide to the Professional and Amateur Worker. Rev. W. H. Burbank. New York.
8vo.

1887. Modern methods of illustrating books. Wood. New York.

[1890?] How a Picture is reproduced Fac-simile in Colour of the Original, by means of Chromo-Lithography. John B. Day and Son. London.

Folio. No date. 22 plates.

1890. Photogravure, by W. T. Wilkinson, with illustrations by W. L. Colls. London.

12mo.

1891. A complete treatise on . . . Galvanoplastic Operations . . . Dr. Georg Langbein. Translated from the German. . . . With additions by William T. Brannt. Illustrated with 125 engravings. New York.

8vo.

1892. Photographic reproduction processes. P. C. Duchochois. Edited with additional matter by E. J. Watt. London.

8vo.

In Messrs. Singer and Strang's book the following note is added:

This is probably a translation of a French book which I have not been able to find.

1892. Photo-mechanical Processes. A practical guide to Photo-zincography, photo-lithography, and collotype. W. T. Wilkinson. London.

8vo.

1892. The Photo-mechanical processes. New York.

8vo.

1892. Exhibition Illustrating the Technical Methods of the Reproductive Arts from the XVth Century to the Present Time with Special Reference to the Photo-Mechanical Processes. January 8—March 6, 1892.

Published by the Print Department, Boston Museum of Fine Arts.

Pp. xi-98. $4\frac{3}{4}$ in. by $7\frac{1}{2}$ in. Not illustrated.

Introduction by S. R. Koehler.

1893. Catalogue of a Selection of Prints, arranged Chronologically to Illustrate the Various Processes of Engraving Invented from the 15th to the End of the 18th Century.

Published by the Print Department, Boston Museum of Fine Arts.

Pp. 65. $4\frac{3}{4}$ in. by $7\frac{1}{2}$ in. Not illustrated.

Prefatory note by S. R. Koehler, Curator of the Department.

1895. Photogravure. W. T. Wilkinson.

Second Edition. Rewritten to date. London.

8vo.

1895. The Grammar of Photo-Engraving . . . with additional matter on the fish glue enamel process . . . and . . . appendix on the making of half-tone negatives, translated from the German by . . . J. M. Eder, etc. [H. D. Farquhar.] London.
8vo.

1896. The Half-tone Process . . . Julius Verfasser. Bradford.
8vo.
[Second edition, illustrated.]

[1897]. Huson on | Photo-Aquatint | & Photogravure | a practical treatise | with illustrations and a photo-aquatint plate | by | Thos. Huson, R.I., R.E. | To which is appended | a treatise | on | Machine Printed Photogravure | . . . | By | A. Villain and J. William Smith | London | . . . | [No date.]
Preface dated 1897.
Pp. 116. $4\frac{3}{4}$ in. by $7\frac{1}{8}$ in. 2 plates and illustrations in the text.

The only books I will note after this date are the two following, published in 1908, as the process described in the first is of special interest, and the second is an important little volume; and one published in 1911-12.

1908. Experiments | in | Producing Printing | Surfaces | by | Ozias Dodge | New York.
Pp. 29. $4\frac{3}{4}$ in. by $6\frac{7}{8}$ in.
This describes the Dodge method of Process Etching.

1908. A | Dictionary | of | Engraving | (Particularly of the modern | processes), to- | gether with terms used in | related branches, as Elec- | trotyping, Lithography, Ad- | vertising, Printing, Art, | Photography, etc., idiomatic | and technical | By | William Henry Baker | Cleveland | [Ohio, U.S.A.]
Pp. vi+7 to 108. $3\frac{1}{8}$ in. by $5\frac{1}{2}$ in. Illustrated.

1911-12. Penrose's | Pictorial | Annual | The Process | Year Book | Edited by | William Gamble | Vol. 17 | A. W. Penrose and Company Ltd. | 109 Farringdon Rd. London E.C.
Pp. xii-224. 7 in. by $9\frac{1}{2}$ in. Many illustrations in the text, and in addition there are a large number of plates in colours and monochrome, printed by the various processes.
It is well indexed and contains a great deal of useful information. Some of the coloured illustrations are wonderfully well done.
After the plates there are 87 pages of advertisements of tools, appliances, presses, process-printers, etc.
As is shown in the title, this is the seventeenth volume.

## 5. PERIODICALS

I only know of one periodical devoted exclusively to prints, and that is "The Print Collector's Quarterly" published by Messrs. Frederick Keppel & Company, New York, the first number appearing February 1911.

The subscription price is one dollar a year, and it is an excellent publication.

What little I have to say about Book-plate periodicals will be found in Chapter XXI.

Of the English periodicals, all of which contain articles from time to time on the subject of prints, there are "The Art Journal," now in its seventy-third year, and said to be the oldest art publication in the world; "The Studio," begun in 1893 and now in its 54th volume; "The Connoisseur," begun in 1901 and now in its 32nd volume; "The Art Chronicle," published semi-monthly, now in its 6th volume; and "The Burlington Magazine," begun in 1903 and now in its 20th volume. All of these are excellent in their respective spheres, "The Burlington Magazine" being of special permanent value, though expensive.

Of the American art magazines, there are "Art and Progress," "Arts and Decoration," "Fine Arts Journal," "The Art Student," "Brush and Pencil," "Collector," "Collector and Art Critic," "The Studio" (edited by Clarence Cook), "Connoisseur" (Philadelphia), "American Art News," and others, including the "International Studio"; but, as hereinbefore stated, the only one devoted exclusively to Prints, is the American "The Print Collector's Quarterly."

Other English magazines are "The Art Union Journal," 1848, which was the precursor of "The Art Journal," 1849, "The Magazine of Art," (1878), "The Art Annual" and "The Year's Art."

"The Scientific American," published in New York—particularly the supplements—contains important articles on engraving, especially photographic and other similar processes. Supplement No. 1,442 for August 22nd 1903, contains an article (illustrated) on "Mezzotints," by Cyril Davenport.

The various monthly and weekly magazines and journals also from time to time contain important articles on the subject. One of these, "The Queen," has been particularly rich in material of this character, and this has been collected and published in three volumes as follows:

The Collector | Containing | Articles and Illustrations, Reprinted from | *The Queen* Newspaper, of Interest to | The Great Body of Collectors, | on | China, Engravings, Needlework Pictures and Embroidery, | Lace, Old Silver, Pewter, Old Books, and Prints, etc., | Edited by | Ethel Deane | Editress of "The Queen" | Vol. I. | . . . | London | . . . | 1905. ($8\frac{5}{8}$ in. by 11 in.)

Vol. II. 1905.

Vol. III. 1907.

The articles reprinted as set forth in the above title are well written and illustrated and are of sufficient importance to warrant my giving a complete list.

Vol. I

The Engravings of Albrecht Dürer. E. D. [eane.]
Bartolozzi and His Engravings. E. D.
Colour Prints. E. D.
Some Seventeenth Century Prints. E. D.
Some Desirable Old Engravings of Moderate Price. A. S. [amuda.]
The French School of Line Engraving (Earlier Eighteenth Century). E. M. B.

Vol. II

Mezzotint Engravings. William Wilmer.
Engravings after Morland. E. D.
Arundel Prints. Herbert H. Nelson.
British Etching and Engraving. Martin Harvey.
The Book Plates of Some Celebrated Men. F. R. Ellis.
The Book Plates of Some Celebrated Women. F. R. Ellis.

Vol. III

Boydell and His Engravers. Algernon Graves, F.S.A.
[This is an important article of 80 pages, with 96 illustrations.]
The Collecting of Colour Prints. Martin Hardie.
The Coloured Books of Rudolph Ackermann. Martin Hardie.
The Coloured Books of Henry Alken. Martin Hardie.
Rowlandson's Coloured Books. Martin Hardie.
Coloured Aquatint Plates (The Daniells and the Havells). Martin Hardie.
The Coloured Books of William Blake. Martin Hardie.
French Illustrated Books of the Eighteenth Century. Martin Hardie.
Some French Eighteenth Century Prints. E. D.
Glass Colour Prints. Martin Harvey.
The Wood Engravings of Albrecht Dürer. Herbert H. Nelson.
The Metal Engravings of Albrecht Dürer. Herbert H. Nelson.
The Engravings of Andrea Mantegna. Herbert H. Nelson.
The Etchings of Rembrandt van Rijn. Herbert H. Nelson.
Piranesi and His Engravings. Philip Whiteway.
Pinelli. Philip Whiteway.
Cipriani. Philip Whiteway.

These volumes are inexpensive, can still be procured, and are well worth buying.

Probably the most important English Art Publication, in the nature of a periodical, is "The Portfolio," 1870 to 1893 inclusive, edited by P. G. Hamerton, which contains many excellent articles and illustrations, and a large number of original etchings by

the best artists of the day. It is becoming scarce, as so many copies have been destroyed for the etchings.

Another similar publication, though published in America, is:

The | American | Art Review. | A journal devoted to the Practice, Theory, | History, and Archaeology of Art. | Boston. | . . . | 1880 and 1881.

Folio.

This journal was only published two years; it was edited by S. R. Koehler, and as above mentioned, corresponds in importance with "The Portfolio." It contains many illustrations, including a large number of original etchings.

The following may also be mentioned:

1784 etc. Artists' Repository and Drawing Magazine, exhibiting the Principles of the Polite Arts in their various Branches, plates printed in red and black, including many charming stipples of classical and allegorical subjects, views, rustic figures, flowers, etc.

1792. Literary and Biographical Magazine for 1792, containing fine copperplate portraits of Washington, Lafayette, Franklin, also views, etc.

8vo.

1792 etc. Copper Plate Magazine, or Monthly Cabinet of Picturesque Prints consisting of Views in Great Britain and Ireland from paintings and drawings by the most eminent Artists, beautifully engraved plates after Turner, Girtin, Dayes, etc. etc.

1809-28. Ackermann's Repository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics, three series, [complete] 1809 to 1828, containing many hundreds of coloured plates of female costume, designs for ornamental gardens, buildings, furniture, etc., a fine series of views of public buildings and streets of London, country seats, portraits of titled and fashionable ladies, patterns for needle-work, specimen patterns of fancy materials, etc., etc.

40 vols. 8vo.

## 6. REPRODUCTIONS

A large number of reproductions of prints have been published as illustrations to works on engraving, and in some cases they are of considerable importance, but the only ones I intend recording here are such as were published as a substitute for the original prints, or where, if they appeared in book form, they are the principal object of the publication, the text, if any, being illustrative only. I also mention a few important catalogues which contain reproductions of the entire work of an artist, such as the Grolier Club Whistler Catalogue. It may not be out of place to mention the work of the Medici Society (London), founded in 1908 to publish facsimile

reproductions after selected works by the Great Masters of Painting, in the colours of the originals. These are not reproductions of prints, it is true, but they are probably the most beautiful prints in colour produced by mechanical means which have as yet been published. The old "Arundel Society" is mentioned in its proper alphabetical place herein, as it not only published coloured reproductions of Old Masters, but reproductions of engravings as well.

*Altdorfer, Albrecht.*

Little Engravings | Classical & Contemporary | No. 1. Albrecht Altdorfer | A Book of 71 Woodcuts | Photographically Re- | produced in Facsimile | with an Introduction | by T. Sturge Moore | At the Sign of The Unicorn . . . | . . . London MDCCCCII.

Pages not numbered: 3 of introduction, 1 note on two of the reproductions, 1 of contents and a note on 5 omitted cuts, and XXX plates. Colophon and press mark.

Size $8\frac{7}{8}$ in. by 11 in.

*Antiquaries, Society of—London.*

[See Chapter XIX.]

*Arundel Society, The.*

Descriptive Notice of the Drawings and Publications of the Arundel Society arranged in the Order of their Issue. F. W. Maynard. Roy. 8vo. London. 1869.

Descriptive Notices of the Drawings and Publications of the Arundel Society from 1849 to 1873. 2 vols. folio. London 1869-73. F. W. Maynard.

Extensively illustrated with photographs of all the publications reduced and arranged in the order of their issue.

In Vol. II of "The Collector" [described on pages 534 and 535] there is an interesting article by Mr. Herbert H. Nelson, reprinted from "The Queen," entitled "Arundel Prints." In this article Mr. Nelson states that the Society was formed in 1849, the objects being:

1. To publish copies of the great foreign frescoes and paintings, illuminations from old missals and bibles, and engravings of architecture and sculpture.

2. To provide for translations to be made of many works of art written in foreign languages.

3. To arrange for essays on subjects relating to art, to be given by members at various periods.

The society was named after Thomas Howard, Earl of Arundel.

Some of the publications were engravings, but most of the reproductions were chromo-lithographs.

The Society terminated in 1897 and its remaining stock of chromos and engravings were purchased by the Society for Promoting Christian Knowledge. Mr. Nelson also describes many of the Society's most important reproductions.

They published the following engravings:

St. Buonaventura, from a Fresco by Fra Angelico in the Vatican, 1850.

St. Lawrence distributing Alms, 1850.

St. Stephen before the Council, 1850.

St. Thomas, 1850.

St. Matthew, 1851.

St. Lawrence before the Emperor Decius, 1851.

Giotto. The Pietà, from a Fresco in the Arena Chapel, 1852.

Perugino's Martyrdom of St. Sebastian, 5 outline heads, 1856.

Two Heads from Nelli's Virgin and Child, 1857.

Luini's Burial of St. Catharine, 2 heads, 1858.

Pinturicchio's Christ among the Doctors, 2 heads, 1858.

——— Nativity, 2 heads, 1858.

Head of an Angel, supposed to be a portrait of Raffaelle, from Giovanni Sanzio's Fresco at Cagli, 1859.

Head of the Virgin, from Leonardo da Vinci's Fresco in the Monastery of St. Onofrio, 1859.

Pinturicchio's Annunciation at Spello, 3 heads, 1861.

St. Stephen distributing Alms, from a Fresco by Fra Angelico in the Chapel of Nicholas V, 1862.

St. Stephen thrust out before his Martyrdom, from a Fresco by Fra Angelico in the Chapel of Nicholas V, 1863.

St. John the Evangelist, from the Fresco by Fra Angelico in the Chapel of Nicholas V, 1864.

The Conversion of Saul, from the Tapestry in the Vatican designed by Raffaelle, 1864.

St. Sixtus giving Money to St. Lawrence for Alms, from the Fresco by Fra Angelico in the Chapel of Nicholas V, 1865.

The Martyrdom of St. Stephen, from the Tapestry in the Vatican designed by Raffaelle, 1867.

The Ordination of St. Lawrence, from the Fresco by Fra Angelico in the Chapel of Nicholas V, 1869.

Ten Engravings, from Pinturicchio's Frescoes in the Piccolomini Library. 1 vol., impl. folio, *sewed*, 1881.

Romanino. Five Heliogravures after the Frescoes by Romanino in the Castle of Malpaga, near Bergamo, 1891.

*Bernhard von Breydenbach.*

Bernhard von Breydenbach and his journey to The Holy Land, 1483-4.

A Bibliography. Compiled by Hugh Wm. Davies. London. 1911.

Pp. [viii]-xxxi-47, and 93 reproductions on 60 plates. 10 in. by 13 in. 200 copies.

*Blake, William.*

[See Chapter XVI, but I might also mention that the volume by Adeline M. Butterworth, entitled "William Blake, Mystic," contains reproductions in reduced facsimile of "Young's Night Thoughts: Nights I & II," from the original edition, 12 in. by 15 in., published by Edwards, London, 1797. I have hereinbefore mentioned this volume but did not see it until after Chapter XVI was in the hands of the printer.]

*Block Books.*

Biblia pauperum. Reproduced in facsimile, from one of the copies in the British Museum; with an historical and bibliographical introduction by J. Ph. Berjeau. With 40 plates.

Folio. London 1859.

Canticum canticorum, reproduced in facsimile from the Scriverius copy in the British Museum; with an historical and bibliographical introduction by J. Ph. Berjeau.

With 16 xylographic plates.

Folio. London 1860.

Berjeau's original tracings, used by him in this facsimile, were listed in a recent bookseller's catalogue at four guineas.

Pp. 32. Oblong 8vo.

[See also Chapter VIII for works on wood-engraving, many of which (particularly "Principia Typographica" by Mr. Samuel Leigh Sotheby), contain reproductions of Block-Books.]

*Brangwyn, Frank.*

[See Chapter XIV.]

*British Museum.*

[See Chapter XX for the important series of reproductions of engravings of all schools, published by the Museum Trustees.]

*Cameron, D. Y.*

Sixty reproductions of his etchings, in the catalogue of his works, by Frank Rinder, described in Chapter XIV. [Also see Addenda.]

*Chalcographical Society, The International.*

All the plates published by this Society are (unless otherwise noted) stamped on the back with two triangles, one within the other, between the two, at the bottom, being the words: "International Chalcographical Society;" on one side the words "Internationale Chalkographische Gesellschaft," and on the other, "Société Internationale Chalcographiqve." The date of publication is in the centre.

The publications were issued from 1886 to 1892 inclusive, in envelopes, without title-pages.

The plates are printed on paper with a watermark, which seems to be a large Gothic monogram made from the letters I.C.S.

1886. List of Subscribers, with heading in English, French, and German. Pp. 2.
Contents in English, French, and German. Pp. 5.
Italian School. Prints 1 to 7.
German School. Prints 8 to 11.
Size of paper, 12 in. by 15½ in. (oblong).

1887. List of subscribers, with heading in English, French, and German. Pp. 2.
Contents in same languages. Pp. 6.
[Various Italian Schools.] Prints 1 to 7.
German School. Prints 8 to 14.
Size of paper, 12 in. by 15½ in. (oblong).

The reproductions of Nos. 3 and 5 not having turned out sufficiently successful, the issue of these numbers was deferred until the following year, but they did not appear until 1889.

1888. List of Subscribers, with heading in English, French and German. Pp. 2.
Contents in same languages. Pp. 8.

Thirteen prints by various unknown masters, and masters known by their dates or letters. An extra plate—6A—shows plates 1 to 6 placed together.

Size of paper, 12 in. by 15½ in. (oblong.)

1889. List of Subscribers, with heading in English, French and German. Pp. 2.
Contents in same languages. Pp. 8.
Thirteen prints by various Italian engravers.
Size of paper, 12 in. by 15½ in. (oblong).

1890. List of Subscribers, with heading in English, French and German. Pp. 1.
Contents in same languages. Pp. 5.

Eighteen prints; 1 to 11 being by various Italian masters, 12 by the Master of the Banderoles, 13 by the Master I. A. (Master of Zwolle), 14 to 16 by the Master W. B., and 17 and 18 by Albrecht Dürer.

Size of paper, 15½ in. by 24 in.

1891. List of Subscribers, with heading in English, French and German. Pp. 1.
Contents in same languages. Pp. 4.

Thirty-six prints; 1 to 30 being by various Italian masters; 31 and 32 by the

Master of 1464 (Master of the Banderoles); 33 and 34 by the Master E. S. of 1466; 35 and 36 by the Master I. A. of Zwolle.

Size of paper, 15½ in. by 24 in.

1892. List of Subscribers, with heading in English, French and German. Pp. 1.

Contents in same languages. Pp. 4.

Fifteen prints; 1 to 8 being by various Italian Masters; 9 to 13 by the Master of the Monogram P. P. W., and 14 and 15 by the Master of the Monogram I. A. (Master of Zwolle.)

Size of paper, 15½ in. by 24 in.

*The Playing Cards of the Master E. S. of* 1466

Title-page:

International Chalcographical Society | First Extraordinary Publication | The Playing Cards | of | The Master E. S. of 1466 | Reproduced by the Heliographic Process | with explanatory essay | by | Max Lehrs | Agents of the Society | Paris | A. Danlos | London | Bernard Quaritch | Deprez & Gutekunst | Berlin | Amsler & Ruthardt | 1892.

[In the centre of title-page is reproduction of an engraving by the monogrammist ƀ (× 8.]

Explanatory essay. Pp. 9.

Analytical list. Pp. 6. Arranged in suits.

Forty-five plates, 11 in. by 15 in.

Printed by the Imperial Press, Berlin.

250 copies, some with English text, some in German, some in French.

The plates are not stamped on the back.

*International Chalcographical Society's Publication*

*The Master of the Amsterdam Cabinet*

List of subscribers for 1893 and 1894. Pp. 2.

Title-page:

International Chalcographical Society | 1893 and 1894 | The Master | of the Amsterdam Cabinet | by | Max Lehrs | Agents of the Society | . . . | London | Deprez & Gutekunst | 18 Green Street, W.C. Bernard Quaritch | 15 Piccadilly, W. | . . . | New York | H. Wunderlich | 868 Broadway. | F. Meder | 830 Broadway.

[In the centre of title-page is a reproduction of a drawing by the Master.]

Introduction by Max Lehrs. Pp. 2.

Catalogue of the engravings of the Amsterdam Cabinet Master. Pp. 5.

The first 4 prints in the catalogue are not reproduced, as they are only assigned to this master by Passavant, and are visibly the work of another hand.

The plates are numbered 1 to 89.

Following the catalogue is a *list* of copies made by the monogrammist ƀ (× 8

from original engravings which are as yet undiscovered or no longer extant—90 to 119—but they are not reproduced.

The reproductions are hinged on boards 12 in. by 16¼ in.

Printed by the Reichsdruckerei, Berlin.

*The Woodcuts of the Master I. B. with the bird*

Title-page:

International Chalcographical Society | 1894 | The | Woodcuts | of the Master | I. B. with the bird | Agents of the Society | London | Asher & Co. | 13 Bedford Street, Covent Garden, W.C. | . . . | New York | H. Wunderlich, 868 Broadway | Ferdinand Meder | 830 Broadway.

Text, by F. Lippmann. Pp. 3.

List of woodcuts, 11 plates.

Size of paper, 15 in. by 22 in.

Printed by the Reichsdruckerei, Berlin.

*The Seven Planets*

List of subscribers for 1895.

Title-page:

International Chalcographical Society | 1895 | The | Seven Planets | by | F. Lippmann | Translated by Florence Simmonds | Agents of the Society | [London and New York, same as preceding.]

[In centre of title-page is a reproduction of the celestial system from a woodcut in the Schedel Chronicle, Nuremberg, 1493.]

Text. Pp. 13.

List of plates.

The Florentine Engravings ascribed to Baccio Baldini, A. i—A. vii.

Italian Copies of the Florentine Plates, B. i—B. vii.

The Calendar of 1465.

The Woodcuts in the Berlin Block-Book, C. i—C. vii.

The Drawings in the so-called House-Book, D. i—D. vii.

Hans Sebald Beham's Woodcuts, E. i—E. vii.

The Woodcuts signed with the monogram of Gabriele Giolito de' Ferrari, F. i—F. vii.

Size of paper, 13 in. by 17½ in.

Printed by the Reichsdruckerei, Berlin.

A few of these plates are stamped but the majority are not.

*Jacopo de' Barbari*

List of subscribers for the year 1896. P. 1.

Title-page:

International | Chalcographical | Society | 1896 | Engravings and Woodcuts | by | Jacopo de' Barbari | Edited by | Paul Kristeller | Printed by the Reichsdruckerei, Berlin | Agents for the Society | . . . | [London and New York, same as preceding.]

[In the top left corner and bottom left, of title-page, are two sections of the view of Venice.]

Text. Pp. 4.

List of Engravings and Woodcuts. Nos. 1-33.

Size of paper, 15½ in. by 22 in.

*Gothic Alphabets*

List of subscribers for the year 1897.

Title-page:

International Chalcographical Society | 1897 | Gothic Alphabets | The text by Jaro Springer | Agents of the Society | [London and New York, same as preceding.]

[In centre of title-page are three letters of the alphabet.]

Text by Jaro Springer. Pp. 8.

List of plates. Nos. I-XII. A Figure Alphabet. Pen Drawings washed with India Ink on parchment. (Berlin Print Room.)

Nos. XIII-XVI. Figure Alphabet of 1464. Engraved on Wood. (Basle Museum.)

Nos. XVII-XXXIX. Architectonic Alphabet. Engraved on Copper. (Regia Pinacoteca at Bologna.)

List of text illustrations.

Number of plates, 39. 12 in. by 16 in. Not stamped at back.

Printed by the Reichsdruckerei, Berlin.

*Dream of Poliphilus, The.*

The Dream of Poliphilus | Fac-similes of One hundred and sixty-eight woodcuts | in "Hypnerotomachia Poliphili" | (Venice 1499) | With an introductory notice, and descriptions | by | J. W. Appell, PH.D., | An Assistant Keeper in the South Kensington Museum | A New Edition | Reproduced for the Department of Science and Art in Photo-Lithography | By W. Griggs, 1893.

Pp. 13 (8½ in. by 10⅞ in.)+168 illustrations and 1 page of Initials.

The objectionable features of the original are eliminated. and the illustrations are well reproduced.

*Dürer, Albrecht.*

1817. Prayer-book of Albert Dürer, consisting of forty-five designs, and a portrait of that artist copied on stone.

Folio. London. (Ackermann.)

1867. Allegorical Engravings of Albert Dürer. By Henry F. Holt. Reprinted from the "Gentleman's Magazine," Nos. 10, 11, 13 and 20, October and November 1866 and January and August 1867.

6 photographs. 4to.

1900. The Apocalypse | Sixteen designs | By | Albert Dürer | with accompanying text | selected from | The Revelation | of | Saint John the Divine | with an introductory note by | Fitz Roy Carrington | [monogram and device] | New York | published by R. H. Russell | MCM.

Size 7 in. by $9\frac{1}{2}$ in.

One copy was printed on paper $7\frac{3}{4}$ in. by $10\frac{7}{8}$ in.

[See also Chapters XIV and XVI, and for the publications of the Dürer Society, see Chapter XIX: the latter are very fine and complete.]

*English Engravings.*

[See "History of Engraving in England," by Louis Fagan, 1893, which contains 103 reproductions; and "Early Engraving and Engravers in England" by [Sir] Sidney Colvin, 1905, which contains 41 reproductions of very rare prints, and many reproductions in the text as well. Both of these are described in Chapter V.]

*Fans and Fan Leaves.*

[See Chapter XXIII—(4).]

*Fitton, Hedley.*

[See Robert Dunthorne's Catalogue—1911—described in Chapter XIV. This contains 36 reproductions.]

*French Engravings.*

[Several of the books described in Chapter XV, particularly the volume by H. W. Lawrence and Basil Dighton, contain fine reproductions of eighteenth-century French engravings. The edition de luxe of the latter contains an extra set of the plates.]

*Goya.*

[See Chapter XIV.]

*Great Engravers, The.*

This is a Series of Reproductions edited by Mr. A. M. Hind, and published at the low price of 2*s.* 6*d.* per volume. They are well printed, with excellent reproductions. For full description, see this title in Chapter XIV, and also the Addenda.

*Green, Samuel Abbott.*

Ten Facsimile Reproductions relating to Old Boston and Neighbourhood.
Folio. Boston, 1901. [100 copies printed.]

Ten Facsimile Reproductions relating to New England.
Small folio. Boston, 1902. [125 copies printed.]

Ten Facsimile Reproductions relating to various subjects.
Small folio. Boston, 1903. [125 copies printed.]
Comprises the following:
Some Engraved Portraits of the Mather Family.
The South and North Batteries.
An Early Boston Imprint, 1681.
The Boston News-Letter, 1704.
Reprints of Early Boston Newspapers.
Panorama of Boston, 1775.
The Midnight Ride of Paul Revere.
Battle of Bunker Hill.
The Crossed Swords.
Lawrence Academy, Groton, Mass.

The Earliest Print of Harvard College [1726] Fac-simile. [In ten facsimile reproductions. Boston 1901.]

Some Engraved Portraits of the Mather family. Portraits. [In ten facsimile reproductions. Boston 1903.]

[Mr. Green has also published other interesting reproductions as follows:
Blodget's plan of the battle on the shores of Lake George, 1901.
Hubbard's Map of New England, 1888 and 1901.
Notice of Bernard Romans, 1903.]

*Grevel, H. and Co.* (*The Print Gallery.*)

This publication was issued in monthly parts, price 1*s.* per month. First part issued was November 1896, and it was discontinued in October 1899.

Title-page. Vol. I:

1897 | The Print Gallery | Reproductions of Engravings from | the end of the XVth to the begin- | ning of the XIXth century | Vol. I. Containing 96 plates with re-| productions of 105 woodcuts, engra- | vings on copper, and etchings | London. H. Grevel & Co. 33 King | Street, Covent Garden, W. C.

The Index to this Vol. has no reference numbers to the plates. It contains a short biography of the artist and the title of the print reproduced.

The plates are unnumbered.

The first volume contains six pages of Index, and reproductions of prints of the following schools:

Italy, XV Century.
Germany, XV to XVII Centuries.
The Netherlands, XVI and XVII Centuries.
France and England, XVII and XVIII Centuries.
Germany XVIII and XIX Centuries.

Title-page, Vol. II:

1898 | The | Print Gallery | Reproductions | of | Masterpieces of Engraving | from the end of the XVth | to the beginning of the XIXth Century | Vol. II. Containing 96 plates with reproductions | of 114 Woodcuts, Engravings on Copper and Etchings. | London | H. Grevel & Co. | 33, King Street, Covent Garden, W.C. | Printed in Germany.

The index, of one page, gives the artists' names and titles of prints only, with no biographical notices, and the numbers do not refer to the numbers on the plates.

The reproductions are of the following schools:

Italy.

Germany, XV and XVI Centuries.

The Netherlands, XVI and XVII Centuries.

France, XVII and XVIII Centuries.

Russia.

Germany, XVIII and XIX Centuries.

Vol. III has no title-page or index. It contains 96 plates with reproductions of 113 prints, of the following schools:

English.

French.

Italian.

German.

Dutch and Flemish.

*Haden, Sir Francis Seymour.*

[See Dr. Harrington's catalogue, described in Chapter XIV, which contains excellent reproductions of practically all Sir Seymour's etchings and drypoints.]

*Holbein, Hans.*

1869. Designs for Goldsmiths, Jewellers, etc., by Hans Holbein. 20 photographs from the original drawings in the British Museum, by permission of the Trustees, under the direction of G. W. Reid, Keeper of the Prints and Drawings. London.

Folio. Arundel Society.

[No date.] Holbein's Dance of Death: a photo-lithographic facsimile, by W. Griggs, from the Ottley collection in the British Museum.

Facsimile plates, folio.

[See also Chapter VIII.]

*Helleu, Paul.*

A | Gallery of Portraits | reproduced from original Etchings | by | Paul Helleu | with an introduction | by Frederick Wedmore | London | . . . | 1907.

Contains 24 reproductions in colour. Size of pages on which they are mounted, $14\frac{3}{4}$ in. by $19\frac{3}{4}$ in.

*Hogenberg, N.*

The Procession of Pope Clement VII and the Emperor Charles V after the Coronation at Bologna, 24 Febr. 1530. Designed and engraved by Nicolas Hogenberg and now reproduced in facsimile with an historical introduction by Sir W. Stirling Maxwell. With ornamental titles, 40 plates and numerous engravings in the text. Edinburgh 1875.

Large Folio.

*Humphreys, H. Noel.*

1868. A | History | of the | Art of Printing | . . . | by | H. Noel Humphreys | . . . | Illustrated | by 100 fac-similes in photolithography | executed under the direction of the | author | Second issue | London.

Pp. xii-216. $9\frac{1}{2}$ in. by $13\frac{1}{2}$ in.

This contains reproductions of many rare prints, etc., on 100 plates.

1870. Masterpieces | of the | Early Printers & Engravers | A Series of | facsimiles from rare and curious books | remarkable for | illustrative devices, beautiful borders | decorative initials, printers' marks | elaborate title-pages etc. | by | H. Noel Humphreys | London.

70 plates with descriptive text. 10 in. by 14 in.

*Israëls, Jozef.*

Thirty-seven reproductions of his etchings, in the catalogue by H. J. Hubert, described in Chapter XIV.

*Italian Engravers, 15th Century.*

Works of | The Italian Engravers | of the | Fifteenth Century | Reproduced in facsimile by Photo-intaglio | with an introduction | by | George William Reid, F.S.A.| Keeper of the Prints and Drawings in the British Museum | with letterpress descriptions of the works illustrated, and copious extracts | from the text of the poems | First Series--Illustrations: | Il Libro Del Monte Sancto Di Dio, 1477; La Divina Commedia of | Dante, 1481; and The Triumphs of Petrarch. | London | . . . | 1884.

Three pages of introduction and 29 reproductions with descriptive text. Pages not numbered excepting I to III (Introduction). 11 in. by 18 in.

*Liber Studiorum of J. M. W. Turner, R.A.*

[See Chapter VII.]

*Lippmann, Dr. Friedrich.*

Engravings and Woodcuts by Old Masters. Parts I—X.

The title-page of Part I is as follows:

Engravings | and | Woodcuts | by | Old Masters | (sæc. xv-xix) | Reproduced in Facsimile | by | The Imperial Press at Berlin | and published under the direction | of Dr. Friedrich Lippmann | Part I | Bernard Quaritch | London: 15 Piccadilly | 1889.

The title-pages of all ten parts are exactly the same, excepting No. of Vol. and date.

The dates are: Vol. I 1889, Vols. II to IX 1891 to 1898 (1 vol. annually), Vol. X 1900.

The size of paper is 15 in. by 21½ in. Each print is stamped on the back with the words "Facsimile Reproduction" in script.

The contents of each part (pp. 2) are arranged under two headings; Copper-Engravings and Woodcuts, and sub-divided under schools. Each Master has a small biographical note which does not recur if the name appears in a previous part.

Part I. Contains *Copper-Engravings:* Italian School, Nos. 1 to 7; German School, Nos. 8 to 17 and 9a; Flemish and Dutch Schools, Nos. 18 to 26; French School, 27 to 30.

*Woodcuts:* German School, 31 to 49; Italian School, 50; making a total of 51 reproductions.

Part II. *Copper-Engravings:* Italian School, 1 and 2; German School, 3 to 10; Flemish School, 11 to 22, 23a and b, 24a and b; French School, 25 to 27; English School, 28 to 30.

*Woodcuts:* German School, 31 to 46; Flemish School, 47; Italian School, 48 to 52; making a total of 54.

Part III. *Copper-Engravings:* Italian School, 1, 2a and b; German School, 3a and b, 4 to 6, 7a, b, c and d, 8 and 9; Flemish School, 10 to 22, 23a and b, 24a and b, 25 to 28; French School, 29 to 31; English School, 32 to 35.

*Woodcuts*: German School, 36 to 48; Flemish School, 49; Italian School, 50; making a total of 57.

Part IV. *Copper-Engravings:* German School, 1 to 4, 5a to 5h, 6 to 10; Italian School, 11 to 13, 14a and b, 15 to 17; Flemish and Dutch Schools, 18a and b, 19 to 25; French School, 26 to 29; English School, 30.

*Woodcuts:* German School, 31, 32a and b, 33a, b, c and d, 34a, b, c and d, 35 to 37, 38a and b, 39a and b, 40 to 46; Dutch School, 47 and 48; Italian School, 49 and 50; making a total of 68.

Part V. *Copper-Engravings:* German School, 1, 2, 3a and b; Italian School, 4; Netherlandish and Dutch School, 5a and b, 6, 7a and b, 8 to 13, 14 to 18 (each a and b); French School, 19 to 24; English School, 25 to 28; Spanish School, 29 and 30.

*Woodcuts:* German School, 31 to 40, 41a, b and c, 42 to 44; Dutch School, 45 to 47, 48a to f, 49; French School, 50; making a total of 65.

Part VI. *Copper-Engravings:* German School, 1, 2 and 2a, 3 to 5; Italian School, 6 to 9 and 9a; Netherlandish and Dutch School, 10 to 13, 13a and b, 14 and 14a, 15, 16 and 16a, 17; French School, 18 to 22 and 22a, 23, 24; English School, 25 to 30.

*Woodcuts:* German School, 31 to 43; Netherlandish and Dutch School, 44 to 49; Italian School, 50; making a total of 57.

Part VII. *Copper-Engravings:* German School, 1, 2a to 2c, 3, 4, 4a, 5 and 6; Netherlandish School, 7 to 15; Italian School, 16 to 28; English School, 29 and 30.

*Woodcuts:* German School, 31 to 37 and 37a, 38 to 41; Netherlandish School, 42 and 43; Italian School, 44 to 49; French School, 50; making a total of 54.

Part VIII. *Copper-Engravings:* German School, 1, 1a, 2, 3, 3a to 3e, 4 to 8,.8a to 8g, 9, 9a to 9g, 10, 11, 11a; Italian School, 12 to 19; Netherlandish School, 20, 21 and 21a, 22, 23 and 23a, 24 and 24a; French School, 25 to 27, 27a, 28 to 30, 30a, 31; English School, 32 to 35.

*Woodcuts:* German School, 36 to 45; Italian School, 46 and 47; French School, 48; Netherlandish School, 49 and 50; making a total of 76.

Part IX. *Copper-Engravings:* German School, 1, 1a to 1c, 2d to 2g, 3h to 3l, 4 and 5; Italian School, 6 to 12; Netherlandish School, 13 to 24 and 24a, 25 and 25a, 26; French School, 27 to 34; English School, 35.

*Woodcuts:* German School, 36 to 48; Italian School, 49; Netherlandish School, 50; making a total of 64.

Part X. *Copper-Engravings:* German School, 1, 1a, 2, 3, 3a, 4, 4a and 5; Netherlandish School, 6 and 7; Dutch School, 8 to 11, 11a, 12, 12a, 13 and 13a; Italian School, 14 to 16; French School, 17 to 21, 21a to 21c, 22 to 24; English School, 25 to 35.

*Woodcuts:* German School, 36 to 40 and 41a, 42 and 43; Netherlandish School, 44; Italian School, 45 to 48; German School of Wood-Engraving in Colour, 49 and 50; making a total of 59.

The whole number of reproductions in the ten parts is 605.

*Master Etchers, The.*

Of this series, four volumes have been described [see Chapter VI, p. 314] as follows:

Van Dyck. 34 plates.

Méryon. 49 plates.

Rembrandt. 62 plates.

Strang, William. 49 plates.

*Masterpieces of Engraving.*

1872. Chef d'Œuvres of Art and Masterpieces of Engraving selected from the celebrated Collection of Prints and Drawings in the British Museum, by G. W. Reid.

Reproduced in Photography, by Stephen Thompson. London.

Folio.

*Masterpieces of Old German Wood-Engravers.*

1858. Gallery of Masterpieces of the Old German Wood-Engravers, executed in facsimile from the original prints, with critical descriptions and biographical notices, by Dr. A. von Eye and Jacob Falke, numerous facsimiles of woodcuts by Albert Dürer and others.

Large folio.

*Mezzotints.*

[See Catalogue 1902 Burlington Fine Arts Club—Chapter XIX; also it is to be noted that many of the works described in Chapter VII contain excellent reproductions of mezzotints, particularly those by Mrs. Frankau, Mr. John Chaloner Smith and Mr. Whitman respectively. See also "British Portrait Painters and Engravers in the 18th Century" by Edmund Gosse, described in Chapter XI.]

*Millet, Jean-François.*

1881. Jean-François Millet | Twenty | Etchings and Woodcuts | Reproduced in Facsimile | and | A Biographical Notice | by | William Ernest Henley | . . . | India Proof Edition | Limited to 500 copies | London | The Fine Art Society | Limited | New York: Scribner and Welford.

Pp. 21+plates+the unnumbered pages of descriptions preceding each plate. 8½ in. by 11½ in.

These are beautiful reproductions.

*Nielli.*

[See Chapter XXIII (1), for descriptions of the reproductions of the Salamanca Collection, and Ottley's One Hundred and Twenty-nine facsimiles [1828], the latter including not only Nielli, but other rare prints; it is also described in Chapter IV.]

*Old London Views.*

Old London | A Series of Fifty Reproductions of | Old Engravings Illustrative | of the London of our | ancestors | compiled by | Walter L. M$^{c}$Nay | London | . . . | n.d. [1909?]

There is a list of the plates, a brief description of each, and an index. Size of page 6½ in. by 9 in.

*Ottley, William Young.*

1828. A | Collection of Thirty-nine Fac-similes | of Rare Etchings | By Celebrated Painters | of the | Italian, Dutch, and Flemish Schools. | By William Young Ottley, F.A.S.

Almeloveen
Bemmel
Berghem
Boel
Breenberg
Campen
Ducq
Farinati
Heusch
Vander Mere
Mieris
Molenaer
Neyts
Noordt
Rembrandt
Roos
Sachtleven
Schalcken
Schidone
Snyders

Swanevelt
Teniers
Vande Velde
Vernet
Vyl
Weenix
Weydmans
Wyck

With a Descriptive Catalogue. London.
Pp. 3 of text. 11 in. by 16 in.

[See also Nielli, in this Chapter.]

*Playing Cards.*

[See Chapter XXIII (5).]

*Rembrandt.*

1822. Works of Rembrandt. Etched by John Chalon. London.
Folio. 1822, etc.
Only 50 copies worked off and the copper-plates destroyed.

1824. Twelve fac-simile etchings from the rarest of his originals in the Cracherode Collection in the British Museum by W. J. Smith. London.

1868. The Life and Genius of Rembrandt | The most celebrated of | Rembrandt's Etchings, | thirty photographs taken from the collection in the | British Museum, and in the possession | of Mr. Seymour Haden | with descriptions; and a discourse on the life and genius of Rembrandt | by Dr. Scheltema, of Amsterdam | Edited by Joseph Cundall | Second Edition | London | . . . | Cambridge . . .
Pp. x-42+plates and descriptions. $8\frac{1}{4}$ in. by $10\frac{3}{4}$ in.
I have not seen the first edition.
The Universal Catalogue of Books on Art gives this date as 1867, but the only copy I have seen is dated 1868.

1871. [Ornamental head-piece] | Rembrandt's Etchings | illustrated by | A Selection of | Specimens reproduced in facsimile | accompanied by | a life of Rembrandt | and a brief criticism of his works as a painter and engraver | by | H. Noel Humphreys | . . . | London | . . .
Pp. vi+list of plates (1 p.)+23+30 plates, each preceded by a page (unnumbered) of descriptive text. $11\frac{1}{2}$ in. by $15\frac{1}{2}$ in.
On the back, and also on the front cover, the title is "Rembrandt Gallery."
Many of the large plates are included. The reproductions are excellent.

1888. Rembrandt's Etchings | Fifty of the most notable Etchings of Rembrandt, reproduced by the photo- | gravure process; with Biography of Rembrandt, and Descriptive | and Historical Notes to each picture | by | Charles B. Curtis, M.A. | . . . | New York | . . . [No date.]
Copyrighted 1888.

Pp. 21 unnumbered + 50 plates each preceded by one or two pages giving number of plate and title, and each followed by a page of description, references to other books, sale prices, etc. 11½ in. by 15½ in.

Plate X was not bound in the volume, but a note under the description [The Hundred Guilder Piece] reads, "See large plate accompanying this volume."

Stamped on the side in gilt is "Rembrandt Leaning on a Stone Sill" (B. 21).

It is a beautiful volume, and quite scarce.

[See also Master Etcher Series, and in Chapter XIV the various works on Rembrandt, particularly the large folio volume, 1905, entitled The Etchings of Rembrandt, by P. G. Hamerton, and the Catalogue by Mr. Hind, 1912, described in the Addenda.]

[*Fevret*] *de Saint-Mémin.* [*Charles Balthazar Julien.*]

The St.-Mémin Collection of portraits; consisting of seven hundred and sixty medallion portraits, principally of distinguished Americans, photographed by J. Gurney and Son, of New York, from proof impressions of the original copper-plates, engraved by M. de St.-Mémin, from drawings taken from life by himself, during his exile in the United States from 1783 to 1814. New York, E. Dexter, 1862.

Pp. 1, l., viii, 104, 461 portraits on 63 plates, 40½ cm. by 32 cm.

*Sandys, F.*

Reproductions of [all the] woodcuts by F. Sandys, 1860-1866. Edited by Mary Sandys. Introduction by Borough Johnson, R. I. London. 1910.

*Strang, William.*

[Reproductions of all Mr. Strang's etchings up to 1906 are to be found in Mr. Laurence Binyon's Catalogue described in Chapter XIV. See also in Addenda.]

*Turner, J. M. W.*

[See Chapter VII—*Liber Studiorum.*]

*Van Dyck.*

The Art and Life Monographs. Etchings by Van Dyck in Rembrandt Photogravures, the full size of the rare first states. Edited by Walter Shaw Sparrow. Hodder & Stoughton. London. 1905.

Introduction by Professor Hans W. Singer.

Twenty-four excellent reproductions.

In 188[?] The Science and Art Department, South Kensington, published eight Autotypes of these etchings, in a case with ties.

[See also Chapter VI—*Master Etcher Series.*]

*Whistler, James A. M^cNeill.*

[See Chapters XIV and XIX for description of Mr. Kennedy's Catalogue of Whistler's Etchings and Dry-points, published by The Grolier Club, of New York. It contains over 1,000 full size reproductions, covering each state of all the plates.]

## 7. ARRANGING AND CATALOGUING COLLECTIONS OF PRINTS

Nearly all the information in this subject, in English, is found in the various text-books, some of which will be mentioned after noting one or two special items.

Mr. Frank Weitenkampf, Curator of the Print Department of the New York Public Library, contributed an article to the "Museumskunde," a journal dealing with the Management and Scientific Treatment of Public and Private Collections, published by Georg Reimer, Berlin, of which a translation was published in the Library Journal, New York, September 1907. The subject is "A Proposal for the Cataloguing of Engravings." It is an important contribution.

Mr. Weitenkampf has also reprinted in English an article from the "Museumskunde," (Band vii, Heft 4) entitled "The Problem of Exhibitions in Print Rooms." It shows the methods adopted in the print department of the New York Public Library, and is worthy of careful study by those having charge of public collections.

Another item of interest is the following:

Handbook to the Department | of Prints and Drawings | in the British Museum. | With introduction and notices of the | various schools: | Italian, German, Dutch, and Flemish, | Spanish, French, and | English. | By Louis Fagan | of the Department of Prints and Drawings, British Museum | London | . . . | 1876.

Pp. x-228. $5\frac{5}{8}$ in. by 9 in. Frontispiece, etched by the author, "Raffaello. From the Original Drawing in the British Museum. L. F. fecit."

I had some difficulty in classifying this interesting volume, as it might properly have been included in several chapters, but have concluded to place it here, as it is largely devoted to a description of the Museum Collection and its arrangement.

At the beginning is a brief history of the Art of Engraving, a Table of "Terms Generally used in this Work," and at the end, preceding the index, is a bibliography of 68 items.

1911. An article in the July number of "The Burlington Magazine" by A. M. Hind, commenting on

"*Ordnung und Katalogisierung eines Kupferstichkabinetts.*" Erfahrungen und Vorschläge von Valerian von Loga. Berlin: Kgl. Museen; Georg Reimer. [M. 2.]

is of importance and interest.

Not only does it comment on the above, but it also gives a brief survey of the British Museum methods.

The pamphlet itself contains a bibliography. Published in Berlin 1910. 54 pages.

One of the best articles on arranging a collection of prints or engraved portraits, is the preface to "A Collection of Engraved Portraits, Catalogued and Exhibited by James Anderson Rose at the opening of the New Library and Museum of The Corporation of London," published in 1874.

Another is the preface to Mr. Freeman O'Donoghue's "Catalogue of Engraved British Portraits . . . in the British Museum," in Vol. I published in 1908.

Other British Museum Publications contain most valuable suggestions and directions.

For Book-plates, nearly all the important volumes described in Chapter XXI show the many methods followed by collectors.

The following from various books on Print-Collecting are the only additional items I know of which are of any importance.

1747-1766 and 1770. The 2nd, 3rd, and 4th editions of "Sculptura Historico-Technica" (see Chapter II), each contain a chapter entitled "An Idea of a fine Collection of Prints." It divides them into a large number of classes (151) and is more curious than practical.

1844. "The Print Collector" [By J. Maberly]. Chapter VI of this book is entitled, "Of the Care and Keeping of Prints." It tells about Mounting, Edging, Cornering and other protections, Bound folios, Solanders, Portfolios, Frame and Glass, Specimens exposée at the Bibliothèque Royal, Suggestions to British Museum, Handling, Exhibiting, Light, and Cleaning.

It is an excellent chapter. It was reprinted in the American Edition, 1880.

1890. Third Edition of "Engravings and their Value," by J. Herbert Slater. Chapter VII treats of "The Preservation of Prints."

1912. Fourth Edition: see Chapter XV therein, entitled "Suggestions to Beginners."

One of the most important chapters on this subject is Chapter XXI of Willshire's "An Introduction to the Study and Collection of Ancient Prints." First edition 1874. Second edition (2 vols.) 1877. The chapter is entitled, "On the Conservation and Arrangement of Prints."

Chapter VIII of Whitman's "Print-Collector's Handbook" (1901-2-3) is entitled "Collectors' Methods." It does not give much information on methods of arrangement. Chapter X, which is entitled "The Print Room of the British Museum," is however of interest in this connection, and also the first chapter—"Hints to Beginners."

1908. "How to Appreciate Prints," by Frank Weitenkampf. Chapter XIII deals with this subject very well, and it is to be observed that Mr. Weitenkampf is the author of important articles hereinbefore mentioned.

# ADDENDA

THE items herein are divided into chapters corresponding with those in which they should have been included, had they been published or had I discovered or decided to include them, prior to their proper chapters going to press. In some cases the volumes have been previously mentioned, but I am able to give more complete information. A few errors have been noted.

## CHAPTER I

1911. Title-pages of the | two earliest books in | the English language | relating to Engraving | also | the pages therein which | contain the sections | on engraving | and | the title-page of another | edition of the first | of these books. | London: Privately Printed at | The Chiswick Press | . . . [H. C. Levis.]

Pp. 14. $5\frac{3}{4}$ in. by $8\frac{3}{4}$ in. 20 copies.

The books, of which the title-pages and certain sections are reproduced as stated in the above title, are:

A profitable boke . . . taken ovt of Dvtch and englished by L. M. . . . 1583.

A BOOKE OF SECRETS . . . Translated out of Dutch into English, by W. P. . . . 1596.

A PROFITABLE BOOKE . . . Taken out of Dutch and Englished by L. M. . . . 1605.

The Blocks were afterwards used in Chapter I of this volume. All were made from photographs of the British Museum copies, excepting the ornament at the end of "A Booke of Secrets," which was made from my own copy.

## CHAPTER II

1675. Ars Pictoria. In Chapter II, page 25, I have mentioned several variations in the plates. I have recently seen a copy of this interesting volume with still another variation. The first 29 plates are numbered, but do not contain name of either engraver or designer. Plates 30 and 31 are not numbered; 30 contains name of "F. Parmesan Inv."; 31 contains title, etc. but no number. This copy therefore comes between numbers 1 and 2 noted on page 25.

Another volume I have recently found is the following edition of:

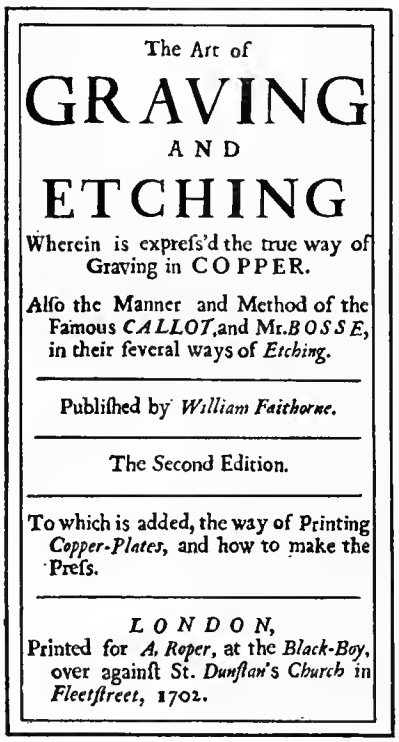
Albert Durer Revived | or | A Book of | Dravving, Limning, Washing, | or Colouring of | Maps and Prints | . . . | London, Printed by H. Hills, Jun. for John

Garrett at his Shop as you go up the Stairs of | the Royal Exchange in Cornhil: . . .] . . . | 1685.

The arrangement of pages is as follows:

Title, blank verso, portrait of Dürer, page 1, plate, page 2, each page of text up to and including 20 being on the verso of a plate,+21 and 22. Size of my copy $7\frac{1}{2}$ in. by $12\frac{5}{8}$ in.

Near the bottom of page 20 is "Mr. Wenceslaus Hollar's ground for Etching in Copper or Brass, with his directions how to use it." This continues through page 21 and top of page 22. On page 22 there is also a section entitled "How to make hard Varnish for Etching with Aqua Fortis." The last two-thirds of page 22 contain a catalogue of maps and pictures printed and sold by John Garrett.


The Art of
GRAVING
AND
ETCHING
Wherein is expreſs'd the true way of Graving in COPPER.
Alſo the Manner and Method of the Famous *CALLOT*, and Mr. *BOSSE*, in their ſeveral ways of *Etching*.
Publiſhed by *William Faithorne*.
The Second Edition.
To which is added, the way of Printing *Copper-Plates*, and how to make the Preſs.
*LONDON*,
Printed for *A. Roper*, at the *Black-Boy*, over againſt St. *Dunſtan's Church* in *Fleetſtreet*, 1702.

It will be noted that the imprint is different from the undated (c. 1680) edition noted on pages 25 and 26, Chapter II; and that the word *Brasse*, in the Hollar item, is, in the 1685 edition, changed to *Brass*.

In Chapter II I mention the second edition of Faithorne's work on engraving and etching, but until very recently I had not been able to examine a copy, or even trace one. I have now been fortunate enough to acquire a perfect copy, from which this description is made:

1702. The Art of | GRAVING | and | ETCHING | wherein is express'd the true way of | Graving in COPPER. | Also the Manner and Method of the | Famous *CALLOT*, and Mr. *BOSSE*, | in their several ways of *Etching*. | Published by *William Faithorne*. | The Second Edition. | To which is added, the way of Printing | *Copper-Plates*, and how to make the | Press. | London, | Printed for *A. Roper*, at the *Black-Boy*, over against St. *Dunstan's Church* in | *Fleetstreet*, 1702.

Printed title with blank verso, 2 pages "To the Lovers of this Art," 4 pages of index, +pp. 72. 4 in. by $6\frac{5}{8}$ in. The dedication to Sir Robert Peake does not appear. The pages entitled "To the Lovers of this Art," are signed M. G. (in the original edition they are signed W. F.). The verses by Flatman are omitted. The index contains additional matter.

Pp. 1 to 48 are the same as in the first edition, including the illustrations, excepting that plates 1, 2, 6, 7, 8 and 10 have numbers added to indicate the pages they are to face.

Pp. 49 to 72 are a translation of the second part of Bosse's book (likewise described in Chapter II) and the illustrations are copied from it as well.

The title-page is here shown.

## Chapter IV

On page 53 I have noted a Supplement by Henry Ottley, to Bryan's Dictionary, published in 1876 or 1877: it should also be noted that another edition was published in 1866, and one in 1875.

## Chapter V

1876. The | Wonders of Engraving | by | Georges Duplessis | Illustrated with thirty-four wood engravings | New York | . . .

Pp. 338. $4\frac{7}{8}$ in. by $7\frac{3}{8}$ in.

This edition is poorly printed, and cannot be compared with the 1871 edition described in Chapter V.

1909. Ars Una: Species Mille | General History of Art | Art in | Great Britain | and Ireland | by | Sir Walter Armstrong | . . . | [Vignette-Portrait of Hogarth] | New York | Charles Scribner's Sons.

(London, William Heinemann. Also published in French, German, Italian and Spanish.)

Pp. xvi-332. 5 in. by $7\frac{1}{4}$ in. Illustrated.

Pp. 147-158 relate to engraving in its various branches.

1911. A Short History of | Engraving & Etching | . . . | by | Arthur M. Hind. | . . . | London | . . .

The second edition (revised) of this most important book. Same number of pages and illustrations as the first edition.

1912. Engravings | and their value | A Guide to the Print Collector | by | J. Herbert Slater | . . . | Fourth Edition. Revised and Enlarged | Illustrated with 30 Plates | and 300 Facsimile Reproductions of Engravers' Marks | London.

Pp. 2 (Preface)+1 (Contents)+2 (List of Plates)+716. $5\frac{5}{8}$ in. by $8\frac{5}{8}$ in.

This is much more valuable than the previous editions, as it brings the prices to date. I have mentioned it in the Introduction as one of the first books a beginner should study. It has been very largely rewritten.

Part II is the Dictionary, giving names of engravers, biographical notes, engravers' marks, and lists of prints with recent sale prices.

Part I contains the following chapters:

I. Early History of Engraving.
II. Wood Engraving.
III. Engraving in Chiaroscuro.
IV. Line Engraving.
V. Etching.
VI. Mezzotint Engraving.
VII. Engraving in Stipple.
VIII. Colour Prints.
IX. Aquatint Engraving—Lithography—Transfer Prints and Transparencies —Modern Process Work.

X. "Proofs" and "States"—Collectors' Marks and Publishers' Addresses.
XI. Paper and Paper Marks.
XII. Forgeries—Reprints and Copies.
XIII. Prices.
XIV. Technical Terms—Works of Reference.
XV. Suggestions to Beginners.

The list of Works of Reference in Chapter XIV is very brief, but many other books are mentioned in appropriate places in the text.

## Chapter VI

*Correction.* On page 107, tenth line from the bottom, "C. B. Hopper," should be "C. B. Hopfer."

On page 91 I give the following:

1805. The Cabinet of Arts, by T. Hodson and J. Dougall, with the statement that I have not seen it.

I have not yet seen a copy, but the following is from a recent catalogue of Messrs. Maggs Bros. London:

Hodson (T.) and Dougall (J.)

The Cabinet of the Arts, being a New and Universal Drawing Book forming a Complete System of Drawing, Painting in all Branches, Etching, Engraving, Perspective, Projection, and Surveying, with all their Various and Appendant Parts, containing the Whole Theory and Practice of the Fine Arts in General.

Thick 4to. London, 1805.

Illustrated with upwards of 60 large plates . . . including a series of 28 finely coloured plates.

[1884.] A Descriptive Catalogue | of | Engravings, | Brought together with a view to illustrate the | Art of Engraving on Copper and Wood from | the time of the Florentine Niello | Workers in the XVth Century | to that of William Blake | by | W. B. Scott | Author of the "Life of Albert Durer" . . . Privately Printed. [No date.]

Pp. 68. $6\frac{7}{8}$ in. by $8\frac{1}{2}$ in. 75 copies.

1911. Etchings | by | Frederick Wedmore | [Vignette—"The Connoisseur's Library"] | . . . London. [No date.]

First printed in 1911.

Pp. xiv-237. 7 in. by 10 in. 44 illustrations. Preface, 30 chapters, Bibliography and Index.

The Bibliography is not very extensive, many important works being omitted.

The book is well printed and illustrated, and delightfully written.

The owners of Mr. Mansfield's, and The Grolier Club's, Catalogues of Whistler's etchings, will be amused at Sir Frederick Wedmore's comments on pages 195 and 196, particularly if they also happen to own the two editions of his Whistler catalogues issued in 1888 and 1899.

In "The English Review" for January 1912, there is an amusing, and at the same time important, article by Mr. Walter Sickert entitled, "The Old Ladies of Etching-needle Street." It treats of the modern revival of Etching, from a new standpoint, and is well worth reading—and considering.

[See also Chapter XIX, "Birkenhead Literary & Scientific Society."]

## Chapter VII

[See Addenda, Chapter XIX. *Brasenose Club, The, Manchester*; Morland Exhibition Catalogue.]

## Chapter VIII

The following is the description of a book from the Robert Hoe collection.

1872. A | Collection | of | one hundred and seventy | Engravings | by | Alexander Anderson, M.D. | Executed on Wood after his | Nineteenth Year | [vignette] | Privately Printed by | Charles L. Moreau | New York.

Pp. 8 (printed on one side only)+the plates on unnumbered sheets. 6 in. by 9½ in.

Text by E.[vart] A.[ugustus] D.[uyckinck], dated June 16, 1872.

Only twelve copies printed, from the original blocks left by Dr. Anderson and loaned by his family to Charles L. Moreau, at whose private printing press they were struck off.

In Chapter VIII a similar volume, in a larger edition, and with a later date, is described.

## Chapter IX

1864. The Art | of | Lithography | by | D. G. Berri | Engraver and Stamp-Maker to Her Majesty's Post Office, | Stationery Office, &c. &c. | London | Printed and Published by the Author | at | The British and Foreign Heraldic Office | 36 High Holborn (opposite Chancery Lane) | . . .

Pp. xii+13 to 44+v plates+4 pp. adv. People's Printing Press. 4¾ in. by 6⅞ in.

Frontispiece showing woman printing on "The People's Printing Press."

Plates I to IIII in gold and colours.

Its contents are:

Introduction.

Chapter I. The Origin of Lithography.
II. Of Lithographic Inks and Chalk.
III. Of Lithographic Stones—The Preparation of the Stones.
IV. Of Paper.
V. To Transfer to the Stone.
VI. To Draw on the Stone.
VII. Of Etching on the Stone.
VIII. Of the Printing.
IX. Copper-plate Printing.

## CHAPTER X

*Correction.* On page 185, "C. J. Courtney Lewis," should be, "C. T. Courtney Lewis."

## CHAPTER XI

1805. Letters | between the | Rev. James Granger, M.A. | Rector of Shiplake | and | many of the most eminent | Literary Men of his Time | Comprising | A Copious History and Illustration | of his | Biographical History of England | . . . | Edited by J. P. Malcolm, | Author of Londinium Redivivum | from the originals in the possession of | Mr. W. Richardson | London | . . .

Pp. 420+114. 5 in. by 8⅜ in. Illustrated.

A valuable book to be read in connection with the Biographical History.

1814. A Catalogue of Portraits of Foreigners who have visited England, as noticed by Lord Clarendon, Heath in his Civil Wars, Thurloe in his State Papers, etc., etc. By James Caulfield. London.

8vo.

I have not seen a copy of this. The above note is taken from Maberly's "The Print Collector."

1851. A Portrait | of | George Washington | from | an original drawing | as he appeared while reviewing the continental army on | Boston Common, in 1776: | A History of the Portrait | and | Documentary Evidence | in proof of the Correctness of the likeness | By Charles Fox | . . . | Boston | . . .

Pp. 37. 6½ in. by 9¾ in.

The frontispiece is the portrait, drawn by N. Fullerton, and engraved by G. G. Smith.

1900. Some Account of the | "Gibbs-Channing" | Portrait of George | Washington | Painted by Gilbert Stuart | Privately Printed | New York.

Pp. 26 (printed on one side, the numbered pages only being counted). 6 in. by 9 in.

The portrait was in the hands of Mr. S. P. Avery.

Frontispiece and another illustration.

A beautiful book. 200 copies.

1908. Three Types of | Washington | Portraits | John Trumbull | Charles Wilson Peale | Gilbert Stuart | by Charles Allan Munn | [vignette] | New York | Privately Printed.

Pp. x-61. 6⅛ in. by 8⅞ in. 16 illustrations.

This valuable contribution to the literature of Washington portraiture is beautifully printed and illustrated. Limited to 225 copies.

1912. Shakspere's | Portraiture: | Painted, Graven, and Medallic. | By | William Sharp Ogden. | [*Reprinted from* The British Numismatic Journal, Vol. VII. 1910.] | London: | Bernard Quaritch.

Pp. 58. $7\frac{1}{2}$ in. by 10 in. Frontispiece, 8 plates and a number of illustrations in the text. One of the plates is the ".Droeshout" portrait, from the 1623 folio.

## Chapter XII

*Cust, Commander Sir Charles Leopold, Bart.*

[See Chapter XXII (2) Naval Battles.]

*H.M. King George III.*

1829. Catalogue | of | Maps, Prints, Drawings | etc. | forming the | Geographical and Topographical | Collection | attached to | The Library of His late Majesty | King George the Third | and | Presented by His Majesty | King George the Fourth | to | The British Museum | Vol. I | London | Printed by order of the Trustees of the | British Museum | . . .

Vol. I, pp. 732. $5\frac{1}{2}$ in. by $8\frac{1}{2}$ in.

Vol. II, pp. 535+pp. clxxxiv of index.

*Hodgkin, John Eliot.*

[See Chapter XVIII (1)—"Rariora," 1902.]

*Sutherland, Alexander Hendras.*

This collection is now in the Bodleian Library at Oxford, and is of great interest and importance.

There were two editions of the catalogue: one bound in two volumes and the other, on large paper, bound in three. Of the latter ten copies only were issued, and these were deposited in various libraries, the following description being taken from the copy in the Department of Prints and Drawings, British Museum.

Catalogue | of the | Sutherland Collection | in two volumes | [Arms] | Vol. I. | London | Printed by M'Dowall, Pemberton Row, Gough Square | 1837.

Vol. I, pp. xiv+6 unnumbered+464. $11\frac{5}{8}$ in. by $15\frac{5}{8}$ in.

Vol. II, pp. 465 to 642+1 to 259. At the bottom of page 642 the words "End of Vol. I," appear.

Vol. III, pp. 264 to 512+iv+513 to 600+unnumbered pages of "List of Artists and their Works in the Collection"+2 pages of "Monograms and Marks" and 2 pages of key to the same+Index, Corrections to Index, etc. All of these latter are unnumbered.

Volumes I and II, as above arranged, comprise portraits, while Volume III to page 512 inclusive comprises "Topography." The remaining portion of Vol. III comprises supplements (principally of portraits), indexes, plates of monograms and marks, further supplements, additions, indexes to supplements and additions, etc.

*Tennant, Sir Charles, Bart.*

A | Descriptive Catalogue | of | Rare Engravings | in first states and proofs | forming | The Collection | at 40 Grosvenor Square | of | Sir Charles Tennant, Bart. | London | 1898.

Pp. 110. 7 in. by 8¾ in. Limited edition of 75 copies.

The catalogue is arranged alphabetically by subjects, and there is a complete index. Each item is fully described. The catalogue was made by Mr. Francis Harvey, 4 St. James's Street, London, S.W.

## Chapter XIV

The following names should be added to the list in Chapter XIV: the books in which they appear are noted in Chapter XXV, but I received them too late to include this list in its proper place.

In R. Ederheimer's catalogues:

Leyden, Lucas van.
Raimondi, Marcantonio. (His pupils and followers.)
Schongauer, Martin.

In Albert Roullier's booklets and bulletins:

Aid, George Charles.
Architecture, Etchers of.
Chandler, George W.
Frelant, Jean.
Galton, Ada.
Gleeson, C. K.
Hornby, Lester G.
Lepère, Auguste.
Mac Laughlan, Donald Shaw.
Olsson-Nordfeldt, B. J.
Schneider, Otto J.
Simon, T. François.
Smith, J. André.
Washburn, Cadwallader.
Webster, Herman A.
White, Charles Henry.

The following books should also be noted.

*Cameron, D. Y.*

D. Y. Cameron | An Illustrated Catalogue of | His Etched Work with | Introductory Essay & | Descriptive Notes | on each plate by | Frank Rinder | Glasgow . . . | . . . MDCCCCXII.

Pp. xlix + 3 unnumbered + 259. 7½ in. by 10 in. 434 reproductions.

700 copies printed for sale, including those reserved for sale in America.

Of these, numbers 1 to 200 are on hand-made paper, with proofs of the illustrations on Japanese vellum.

Each of these 200 copies has, as frontispiece, a print of the etching, The Lion and the Unicorn, signed by Mr. Cameron. No copies of this etching are for sale, apart from this volume.

*Great Engravers, The.*

Six of the volumes mentioned on page 265 have appeared, as follows:

Albrecht | Dürer | His Engravings | and Woodcuts | William Heinemann | London | 1911.

Pp. 15, including portrait frontispiece and title-page (6 in. by 8 in.)+65 plates. 14 items in bibliography.

Andrea | Mantegna | and the Italian | Pre-Raphaelite Engravers | . . . | London | 1911.

Pp. 15, including frontispiece and title-page+75 plates. In some cases several plates are on a page. 15 items in bibliography.

Van Dyck | and Portrait Engraving | and Etching in the | Seventeenth | Century | . . . | London 1911.

Pp. 15, including portrait frontispiece and title-page+65 plates. 25 items in bibliography.

John | Raphael | Smith | and the Great Mezzo- | tinters of the time | of Reynolds | . . . | London, 1911.

Pp. 15, including frontispiece and title-page+64 plates. 14 items in bibliography.

Watteau | Boucher | and the French Engravers | and Etchers of the Earlier Eighteenth Century | . . . | London, 1911.

Pp. 15, including frontispiece and title-page+70 plates. 19 items in bibliography.

Francisco | Goya | . . . | London | MCMXI.

Pp. 15, including portrait frontispiece and title-page+64 plates. 23 items in bibliography.

The title-page in each volume is a reproduction of an old one of importance or beauty. The binding is gray boards, gilt back, with a reproduction of a print, and gilt title on front cover. Each plate is listed in the text and also has a description opposite the reproduction.

*Howarth, Albany E.*

1912. Catalogue of | Original Etchings, Drypoints | and Mezzotints by | Albany E. Howarth, A.R.E. | 1912 | P. & D. Colnaghi & Obach | 168 New Bond St., London, W. | Dowdeswell & Dowdeswell, Ltd. | 160 New Bond St., London, W.

Pp. 61. 5½ by 8¾ in.

Portrait frontispiece, short biographical note, index, and descriptions of all his etchings to date. All, excepting the first six, are illustrated.

Prices, sizes, and number of impressions are also given.

*Millet, Jean François.*

The only copy I have seen of the following book, which I have briefly mentioned in Chapter XIV, is in the private collection of Messrs. E. Parsons and Sons, London, who have given me this description.

1887. Alfred Lebrun's Catalogue | of the | Heliographs, Lithographs, and Woodcuts | done by | Jean François Millet | translated from the French by | Frederick Keppel | With additional notes & a sketch | of the artist's life | New York | . . .

Pp. 62. $4\frac{7}{8}$ in. by $6\frac{1}{4}$ in. Portrait frontispiece (done in 1846) and six reproductions of the plates. It contains sketch of the artist's life, translator's preface, apology for the catalogue, and catalogue in four sections as follows:

I. The Etchings. 21 items.
II. Lithographs. 3 items.
III. Heliographs. 2 items.
IV. Engravings on wood. 12 items.

*Morland, George.*

[See Addenda, Chapter XIX—*Brasenose Club, The, Manchester.* Exhibition Catalogue.]

*Rembrandt.*

1912. Rembrandt's | Etchings | An Essay and a Catalogue | With some Notes on the Drawings, by | Arthur M. Hind | with thirty-four plates illustrating the drawings | & a complete series of reproductions (330) of the etchings. | In two Volumes | Vol. I | The Text | Methuen and Co. Ltd | . . . London.

Pp. xi-185+33 plates of drawings. [The frontispiece makes the thirty-fourth.] 7 in. by $9\frac{7}{8}$ in.

Title to Vol. II is the same, excepting: "Vol. II. The illustrations."
It includes only the reproductions of the etchings.
The Contents of Vol. I are:
Biographical Summary.
Chapter I. Iconographical.
II. A Survey of Rembrandt's Etched Work.
III. Notes on Rembrandt's Drawings.
IV. Conclusion.
Bibliography.
Chronological Catalogue of the Etchings.
Authentic: Nos. 1-303.
Rejected: Nos. †304-†389.

Finding List to locate any Etching in the present Catalogue from its number in any other Catalogue.

Subject Index to the Catalogue of Etchings by, and attributed to, Rembrandt.

The bibliography comprises over a hundred references and many cross references and suggestions.

The Catalogue is well arranged, and the notes exhaustive.

It is an excellent book. I could only mention it in Chapter XIV, as it was not published at the time that chapter went to press.

*Strang, William.*

March 1912. There is announced for early publication the following:

> "Catalogue of the Etched Work of William Strang. 1882-1912. Illustrated with more than 540 Reproductions, and with an Introductory Essay by Laurence Binyon."

An etching, signed by the author, will be in each copy of this edition, which I understand will be limited to 130 copies.

*Velazquez and Murillo.*

On page 281 I have mentioned the following interesting and beautiful volume, but could not give a complete description, as I had not at that time seen a copy.

1883. Velazquez and Murillo | A Descriptive and Historical Catalogue | of the Works of Don Diego De Silva | Velazquez and Bartolomé Estéban | Murillo, comprising a classified list | of their paintings, with descriptions; | their history from the earliest | known dates, names of the present | and former owners, sales in which | they have appeared, and engravings | after them. Also, lists of lost or un- | identified pictures, a brief account | of the lives and works of the disci- | ples of these Artists, a Bibliography, | and a complete index. With Original | Etchings. By Charles B. Curtis, M.A. | London . . . New York.

Pp. xxviii-424. 6½ in. by 9⅝ in.

Describes 276 pictures by Velazquez and 481 by Murillo. The Bibliography contains nearly 200 references.

*Welsh Engravers.*

Welsh Painters, | Engravers, Sculptors | (1527-1911). | Arranged Alphabetically, with Thirty | Portraits. | By | Rev. T. Mardy Rees, | . . . | Carnarvon: | . . . | Newport, Mon. . . . | [No date—1912.]

Pp. 188. 5⅜ in. by 8⅜ in. Portrait frontispiece and 30 portraits of artists.

The author's point of view may be gathered from the following extract from the preface:

> In preparing this work, the writer has been profoundly impressed by the marvellous achievements of Welsh artists. They have overcome difficulties that seemed insuperable, and to-day are crowned with the immortals in the "House of Fame."

*Wilson, Sydney Ernest.*

[See Chapter XXV—Vicars Brothers.]

## Chapter XVI

*Dürer, Albrecht.*

Albrecht Dürer | His Life | and a Selection of his Works | with Explanatory Comments | by | Dr. Friedrich Nüchter | translated from the German by | Lucy D. Williams | with an introduction by | Sir Martin Conway | with fifty-three plates and one coloured print | Macmillan and Co., Limited | St. Martin's Street, London | 1911.

Pp. 2 (unnumbered) of introduction+96 (including the plates). 10⅜ in. by 13½ in.

A beautiful book, the price of which is only six shillings. I have seen it stated in a review that over 35,000 copies of the original have been sold in Germany. The plates are mostly fine reproductions of woodcuts and engravings. The coloured frontispiece is *Christ on the Cross* (Dresden).

*Haskell, Ernest—Whistler, J. A. McN.—Zorn, A.*

1912. Whistler's Pastels | and other modern profiles | by | A. E. Gallatin | New York | John Lane Company | London: John Lane. . . .

Pp. 49+21 plates. 5½ in. by 8½ in.

I mention this book as it contains a charming little description (illustrated) of an etching by Zorn, entitled *The Bathers*, and a short article on Ernest Haskell with three illustrations. The other articles or chapters relate to paintings, pastels, drawings, etc.

[See also Addenda, Chapter XIX, *Grolier Club, The*.]

## Chapter XVII

On page 330 it will be noticed that "Sanderson's" is spelt "Saunderson's"; this is because it is so spelt by Walpole, from whose work I am quoting: in the fourth line thereafter [*sic*] is inserted to emphasize the fact that "Sanderson" is correct in that item.

## Chapter XVIII (1)

*Water Marks*

[See Addenda, Chapter V, "Engravings and their value," by J. H. Slater.]

## Chapter XVIII (3)

*Engravers' Marks*

[See same reference as preceding item.]

## Chapter XVIII (4)

### *Printers' Marks*

1895. Hand-Lists | of English Printers | 1501-1556 | . . . by E. Gordon Duff | London.

Part I. Wynkyn de Worde.
Julian Notary.
R. and W. Faques.
John Skot.

1896. Part II.

| | |
|---|---|
| R. Pynson. | R. Bankes. |
| R. Copland. | L. Andrewe. |
| J. Rastell. | W. Rastell. |
| P. Treveris. | T. Godfray. |

J. Byddell.

This part is by E. Gordon Duff, H. R. Plomer, and R. Proctor.

1905. Part III.

| | |
|---|---|
| T. Berthelet. | J. Mayler. |
| J. Butler. | T. Raynalde. |
| J. Herford. | W. Middleton. |
| T. Gibson. | R. Kele. |
| J. Nycholson. | R. Lant. |
| R. Grafton. | R. Wolfe. |

This part is by E. Gordon Duff, W. W. Greg, R. B. McKerrow and A. W. Pollard.

All three parts contain a large number of reproductions of printers' marks.

The size of each is about $6\frac{5}{8}$ in. by $8\frac{3}{8}$ in.

1900. Edited by | Alfred Pollard. | A Short History | of | English Printing | 1476-1898 | By Henry R. Plomer | London | ... | The English | Bookman's | Library.

Pp. xvi-330. $6\frac{3}{4}$ in. by $8\frac{1}{2}$ in.

Portrait frontispiece of William Morris; also portraits of Roger L'Estrange, Caslon, and Baskerville; also many reproductions of printers' marks and other illustrations, in the text.

## Chapter XIX

### *Brasenose Club, The, Manchester*

1889. Title on cover as follows:

Engraved | Works | of | George | Morland | [Engraved vignette occupying the bottom half.]

Title-page as follows:

Catalogue | of a | Loan Collection | of | Engraved Works | of | George Morland | exhibited at | The Brasenose Club, Manchester, | December 1889 | John Heywood | . . . | Manchester | . . . | London.

Pp. 31 + Frontispiece (2 reproductions) + title-page + 20 pages containing 29 reproductions. $5\frac{1}{4}$ in. by $8\frac{3}{8}$ in.

160 items well described. Preface by H. T. comprises 3 of the pages.

*Grolier Club, The*

There is announced for publication in May 1912, six reproductions of recently found additional states of etchings by Whistler, with descriptive text by Edward G. Kennedy. These are supplementary to, and practically complete, the catalogue issued by the Club in 1910. No further additions to that work will be issued by the Club.

## Chapter XX

*British Museum.*

Catalogue of the Fifty | Manuscripts & Printed | Books Bequeathed to | The British Museum | By Alfred H. Huth | Printed for the Trustees | . . . | 1912.

Pp. xvi-130. $11\frac{1}{2}$ in. by $14\frac{7}{8}$ in. Portrait frontispiece, 18 plates, and many illustrations in the text. Several of the plates and illustrations reproduce rare prints from books and also title-pages, printers'-marks, etc.

The Preface is by Mr. F. G. Kenyon; the Introduction and most of the descriptions of the printed books are the work of Mr. A. W. Pollard; the Ballads are catalogued by Mr. Arundell Esdaile; the manuscripts are described by Mr. J. A. Herbert, and there are notes by Mr. Campbell Dodgson on a number of important engravings.

It is a beautiful and highly important publication.

[See Addenda, Chapter XII—*H.M. King George III.*]

## Chapter XXI

1912. Gothic | Book-plates | Being certain passages from "The | Nature of Gothic," by John Ruskin, & | certain Book-plates by Bertha Gorst, A. | R.E., (Mrs. John G. Aitken) | 1912 | H. Alfred Fowler | Kansas City (U.S.A.).

Pp. 7 of type, including title ($9\frac{3}{4}$ in. by $12\frac{3}{4}$ in.) + 7 impressions from original plates, one being signed by the artist.

Limited (according to the prospectus) to 250 copies.

## Chapter XXII (3)

On pages 368 and 446 I mention briefly the following catalogue published by the Burlington Fine Arts Club. It is of such importance however, that I think a fuller description should have been given.

Catalogue | of | Prints and Books | Illustrating the History of | Engraving in Japan | Exhibited in 1888 | Printed for the Burlington Fine Arts Club | 1888.

Pp. xxxv-79. $8\frac{1}{2}$ in. by $10\frac{3}{4}$ in.

The Introduction, by Mr. William Anderson, contains 10 reproductions of prints. This is followed by a "Summary of Periods." Then follows the catalogue which describes 662 items and contains reproductions Nos. 11 to 16 inclusive (No. 11 being numbered 14 by mistake). Following the catalogue is an "Index of Names of Artists and Engravers," giving the names in Japanese and English, and preceded by an explanatory note.

## CHAPTER XXII (4)

[See Addenda, Chapter XII—*H.M. King George III.*]

## CHAPTER XXIII (2)

A New Book of Ornaments. Useful to all Artists. Simon Gribelin. London. John Bowles and Carrington Bowles. (*Circa* 1710.)

4to. 16 plates of ornamental designs, engraved on 12 sheets.

One of the most beautiful books of ornament ever published. The second plate contains a bust portrait of the Honourable Colonel Parsons, to whom the work is dedicated.

This item is taken from a recent catalogue of Messrs. Maggs Bros., London.

## CHAPTER XXIV

As mentioned in the Addenda, Chapter XIV, each volume of the series entitled "The Great Engravers," contains a brief bibliography.

*Art Books.*

1912. Catalogue of Secondhand Art Books. No. 36. [No date, but issued in March 1912.] Henry Sotheran and Co. London.

An important catalogue comprising 609 items, of which the first 565 are Art Books, including a large number on the art and history of engraving.

*Rembrandt.*

See Addenda, Chapter XIV, Vol. I of Mr. Hind's Work on Rembrandt, in which he mentions the following books in English which I have not noted in either Chapter XIV or XVI.

Baltimore (U.S.A.). Peabody Institute. Second Exhibition of Prints from T. Harrison Garrett's Collection. Works of Rembrandt and Wille. 1886-7. Baltimore. 1886.

8vo.

Oxford, University Galleries. Exhibition of the Etchings of Rembrandt. Catalogue. Oxford, 1895.

8vo.

London, British Museum. Guide to an Exhibition of Drawings and Etchings by Rembrandt, and Etchings by other Masters, in the British Museum. By Sidney Colvin. London. 1899.

8vo.

[Mr. Hind states that the latter formed the original basis for his arrangement and catalogue.]

## Chapter XXV

See Addenda, Chapter XIV—Catalogue of Etchings by Howarth, Albany E.

This was issued by Messrs. Colnaghi and Obach, and Messrs. Dowdeswell and Dowdeswell, Ltd., both of London.

In Mr. John Chaloner Smith's "British Mezzotinto Portraits," vol. i, pp. xlviii-liv, is a valuable list of Publishers and Printsellers, arranged alphabetically, with notes, addresses, and dates. It includes nearly one hundred names.

There is also an account of the old London printsellers in Vertue's "Catalogue of Engravers who have been born or resided in England, digested by Mr. Horace Walpole." This is interesting, but it is not accurate or important.

## Chapter XXVI (1)

On page 128 of the Life of Wenceslaus Hollar at the end of Vertue's catalogue (1745) is the following:

> For Towns and Fashions seen by Sea or Land,
> *Ulysses* got the Praise of *Homer's* Hand;
> But who these Towns in Brass and Fashions fram'd,
> Needs only by his own Hand to be fam'd.
> Blind Poets serve to blaze the Feats of Sight,
> Whilst, Hollar, thou canst shine by thy own Light;
> Inshrin'd by thy own Brass then mayst thou lie,
> And live; such Monuments can never die.

## Chapter XXVI (4)

### *Mechanical Processes*

[No date.] Every Man | His own Engraver | How to Commence the half-tone and | line photographic zinco process, | by | J. L. | and a mutual friend. | With fifteen engravings on wood | and | one touched photo-zinco plate to look like | a wood engraving | [vignette, "Chewing the Cud of Contentment" by T. Bewick] | London | W. Roberts, 292, Lymington Avenue, N. | Price One Shilling.

Pp. 20. $5\frac{1}{2}$ in. by $8\frac{3}{8}$ in.

Recent; the third illustration in the list is dated 1906.

## Chapter XXVI (6)

*Reproductions*

*Cameron, D. Y.*

[See Addenda, Chapter XIV. Catalogue of Mr. Cameron's etchings by Mr. Frank Rinder.]

*Rembrandt.*

[See Addenda, Chapter XIV. Mr. Hind's book on Rembrandt's etchings. Vol. II.]

*Woodcuts* (15*th and* 16*th Centuries.*)

1912. A Lyttel Booke | of Nonsense | R[andall]—(Reproduction of old woodcut)—D[avies] | London: Macmillan & Co. Ld.

Pp. 2 unnumbered+153. 6 in. by 8¼ in.

Reproduces 76 woodcuts of the fifteenth and sixteenth centuries and opposite each is a more or less appropriate limerick.

The reproductions are excellent, and the verses extremely clever and amusing.

CHISWICK PRESS: CHARLES WHITTINGHAM AND CO.
TOOKS COURT, CHANCERY LANE, LONDON.

# SUPPLEMENT

AND

# INDEX

# A DESCRIPTIVE BIBLIOGRAPHY

OF

THE MOST IMPORTANT BOOKS IN
THE ENGLISH LANGUAGE

RELATING TO

# THE ART & HISTORY OF ENGRAVING AND THE COLLECTING OF PRINTS

## SUPPLEMENT AND INDEX

BY

HOWARD C. LEVIS

LONDON
ELLIS, 29 NEW BOND STREET, W.
1913

CHISWICK PRESS: CHARLES WHITTINGHAM AND CO.
TOOKS COURT, CHANCERY LANE, LONDON.

# FOREWORD

SOON after the publication of the Bibliography to which this is a supplement, my attention was drawn to the desirability of having it indexed. I have therefore had the following index prepared by Miss Lilian Mackie: it includes the original volume and also this supplement.

It may be well to remind those who wish to find the literature on a given *subject* (mezzotints for instance) that they should consult the table of contents, which will indicate the appropriate chapter; upon turning to the chapter, it will be found that the books therein are arranged chronologically or alphabetically, whichever is most appropriate; and where the arrangement is chronological, a list of the books described in the chapter will be found at the beginning thereof.

Having decided to issue an index, I have thought it desirable to bring the book down to date, and include a few items inadvertently omitted from the former volume, and also those published since its issue. These additions are arranged in chapters corresponding in number and titles with those in the original volume, with the usual cross-references.

I have also inserted a sheet of errata, and, to comply with a suggestion made by one of my reviewers, I have added in an appendix a brief list of books relating to *Engraving in England*, with references to the pages where full descriptions can be found. I have only noted, in this connection,

books devoted solely to the general subject; those relating to particular artists can be found by referring to Chapters XIV and XVI, and the index.

My ambition was to compile not merely a book of reference, but one which could be *read:* the remarks of several reviewers and many friends seem to indicate that I succeeded in doing so. I hope the supplement and index will add to the usefulness of the book, they certainly make it more complete.

H. C. L.

40, Egerton Gardens
London, S.W.
*December* 1912.

# ERRATA

## (THE ORIGINAL VOLUME)

Page 33, eighth line from the bottom; collation should be as follows:

Pp. 1 to 61, 78 to 91 (78 being on the verso of 61) and 76 to 123, etc. (as printed).

Page 55. The first edition of *Ottley's Fac-Similes* is dated 1826, the description given is of the 1828 or second edition. *Also* make this same correction at the bottom of page 463 and under the title of *Nielli* on page 550.

Page 75, twenty-third line; *first appendix was* should be *three appendices were.*

Page 107, tenth line from bottom; *C. B. Hopper* should be *C. B. Hopfer.*

Page 111, fifteenth line from bottom; *Chalime* should be *Chahine.*

Page 185, ninth line; *C. J. Courtney Lewis* should be *C. T. Courtney Lewis.*

Page 192. The two volumes of *Imitations of Original Drawings by Hans Holbein* were issued in parts. 1792-1800.

Page 305, first line, 1893 should be 1903.

Page 527, seventeenth line; *name* should be *names.*

# SUPPLEMENT

## CHAPTER I

## BOOKS OF SECRETS AND MYSTERIES

A BRIEF, but interesting early English item on engraving, is the section on "Albert Dure" in "A Treatise Concerning the Arte of Limning writ by N. Hilliard at the request of R. Haydocke who publisht in English a translation of Paulo Lomazzo on Painting 1598." This is printed for the first time in The First Annual Volume of THE WALPOLE SOCIETY, London (Oxford), May 1912, from a manuscript in the Library at Edinburgh University.

On page 14 I describe the first edition (1672) of "Polygraphice" by William Salmon. I have since discovered a copy with a frontispiece engraved by Phipllip [*sic*] Hobnes, which is here reproduced with the printed title-page. It is interesting to compare this frontispiece with the one shown on page 33 belonging to "The Excellency of the Pen and Pencil."

The Art of Drawing Engraving Etching
Limning Painting Washing and Colouring
London Printed for Richard Jones 1672. By Phillip Hobnes fec.
POLYGRAPHICE;
OR
The Art of Drawing, Engraving, Etching, Limning, Painting, Washing, Varnishing, Colouring and Dying.
IN THREE BOOKS.
I. Shews the Drawing of Men, and other Animal Creatures, Landskips, Countries, and Figures of Various Forms.
II. The way of Engraving, Etching, and Limning, with all their Requisits and Ornaments.
III. The way of Painting, Washing, Varnishing, Colouring, and Dying, according to the Method of the best Authors now Extant. Exemplified in the Painting of the Antients, Washing of Maps, Globes, or Pictures; Dying of Cloth, Silks, Bones, Wood, Glass, Stones, and Metals: together with the way of Varnishing thereof according to any Purpose or Intent. The Like never yet Extant.
By W. S. a Lover of Art.
LONDON,
Printed by E. T. and R. H. for Richard Jones at the Golden Lion in Little Britain. 1672.

# CHAPTER V

# DICTIONARIES, HISTORIES AND BOOKS ON PRINT COLLECTING, AFTER 1870

1912

WHITMAN'S | Print-Collector's | Handbook | Sixth Edition revised and enlarged | with additional chapters | by | Malcolm C. Salaman | . . . | London.

Pp. xxi-376. 6½ in. by 9 in. 64 illustrations. It is called the Sixth Edition, but in reality it is the *Fifth*. [The *Fourth* (a reprint of the *Third*) was issued in December 1907.] The chapters are renumbered, the following being new:

III. Contemporary Etching.

V. Line Engraving in Eighteenth-Century France.

Other chapters have been divided and extended, this edition containing 15 in all.

The Bibliography has also been largely extended, and there is a description of the Department of Engraving at the Victoria and Albert Museum. The prices of prints have been brought to date.

As might be expected the additions and revisions made by Mr. Salaman have greatly increased the value and usefulness of the book.

1912. Prints | and their Makers | Essays on Engravers and | Etchers Old and Modern | Edited by | Fitzroy Carrington | Editor of "The Print-Collector's Quarterly" | With 200 illustrations | New York | . . .

Pp. xiv+1 unnumbered+268+the illustrations. 6¼ in. by 9¼ in.

The essays (mainly reprinted from "The Print-Collector's Quarterly") are by Campbell Dodgson, Arthur M. Hind, Louis R. Metcalfe, Laurence Binyon, Benjamin Burges Moore, Charles H. Caffin, William M. Ivins, Jr., Royal Cortissoz, Frederick Keppel, H. Nazeby Harrington, William Aspenwall Bradley, Frank Weitenkampf, Elizabeth Luther Carey, Martin Hardie, and J. Nilsen Laurvik.

# CHAPTER VI

# ENGRAVING, ETCHING, AND ENGRAVING IN AQUATINT

## DIVISION III

1757

THE | Art | of | Drawing | in | Perspective | Wherein | The Doctrine of Perspective is clearly and | concisely treated of | upon Geometrical Prinici- | ples; . . . | Illustrated with Variety of Copper-Plate Figures. | To which are annexed | The Art of Painting upon Glass, and Drawing | in Crayons; . . . | . . . Also the Art | of Etching . . . | The Second Edition | London | . . .

Pp. iv-92. $3\frac{1}{8}$ in. by $6\frac{5}{8}$ in. One folding plate containing 20 figures.

Pages 55 to 70 inclusive are devoted to etching. I have not seen the first edition.

I can now give a fuller description of the following volume noted on page 104.

1849. Etching | Described and Simplified | with | Progressive Illustrations | by | A Practical Engraver | London | . . . (C. Castle).

Pp. 24. $4\frac{2}{8}$ in. by 7 in. 3 illustrations.

The book is signed "C. Castle, 41 Castle Strect, Holborn."

On the twenty-fourth page is a list of "Tools, &c., required."

## CHAPTER VIII

## WOOD-ENGRAVING

IT should be noted that Chapter XXI (XXXV) of "Vasari on Technique," translated by Louisa S. Maclehose, edited with introduction and notes by Professor G. Baldwin Brown (London 1907) contains Vasari's description of Chiaroscuro Wood-Engravings.

*Insert on page* 159 *the following:*

1856. The Celebrated | Hans Holbein's | Alphabet of Death | illustrated with old borders engraved on wood | with Latin sentences and English quatrains | selected by | Anatole de Montaiglon | [Vignette—The Arms of Death] | Paris | Printed for Edwin Tross | 28 Rue des Bons-Enfants | . . .

Pp. 36 unnumbered, including title-page. 5 in. by $7\frac{1}{2}$ in.

This beautiful little book is dedicated to Thomas Wright, Esq., M.A., F.S.A.

# CHAPTER IX

# LITHOGRAPHY

1846

ON the theory and practice | of | Painting | . . . | with | A Manual of Lithography | Illustrated with Plain and Coloured Plates | By T. H. Fielding | . . . | Fourth Edition, much enlarged | London | Published for the Author | . . . | . . .

Pp. xii-236. 6⅛ in. by 9⅝ in. + 12 plates of illustrations + 6 plates each containing 30 specimens of mixed tints + 6 pages of advertisements.

Pages 201 to 228 inclusive relate to lithography.

1912. Lithography | By | Joseph Pennell, N.A. | President of The Senefelder Club for the advancement of | Artistic Lithography, London. Joint Author with E. R. | Pennell, of "Lithography and Lithographers," and | of the authorized "Life of J. McN. Whistler" | . . . | New York.

No date. Copyrighted 1912. 400 copies.

Pp. 14 + 10 reproductions of Mr. Pennell's "Panama Canal Lithographs." 4 1/16 in. by 7⅛ in.

1912. Joseph Pennell's Pictures | of the Panama Canal | Reproductions of a Series of | Lithographs made by him on the | Isthmus of Panama . . . | . . together with impressions | and notes by the Artist | London | [also Philadelphia].

Pp. 8 (7 to 14) of introduction + 1 of List of Illustrations + 28 reproductions each preceded by an unnumbered page of descriptive notes. 7 in. by 9⅝ in.

## CHAPTER X

# THE LITERATURE OF COLOURED PRINTS

FOR an interesting description of Chiaroscuro Wood-Engraving, see Chapter XXI (XXXV) of "Vasari on Technique," translated by Louisa S. Maclehose, London, 1907.

Mr. Martin Hardie, in "English Coloured Books," 1906, hereinafter described, mentions the three following early books (which I have not heretofore noted) on the subject of Colouring Prints:

1723. "The Art of Painting in Oyl . . . to which is added the whole Art and Mystery of Colouring Maps and other Prints with Water-Colours" by John Smith.

1731. "The Art of Drawing and Painting in Water-Colours. Whereby a Stranger to those Arts may be immediately render'd capable of Delineating any View or Prospect with the utmost exactness; of Colouring any Print or Drawing in the Most Beautiful Manner." Printed "for J. Peele at Locke's Head, in Amen-Corner."

1735. The same writer repeats his advice in his "Method of learning to draw in Perspective," printed for J. Peele.

1901. Life of George Baxter, Engraver, Artist, and Colour-Printer, by C. F. Bullock, Birmingham.

I have not seen this.

1906. English | Coloured Books | by | Martin Hardie | [The Connoisseur's Library-Mark] | . . . | London.

Pp. xxiv-340. 7 in. by 10 in. 27 excellent plates.

This book is important and interesting. Not only does it treat of Coloured Books, but it also gives a very complete history of the art of making coloured prints, from the fifteenth century to the present time. It also gives a list of Coloured Books published by Ackermann, and those with plates by Baxter, Rowlandson, and Alken respectively.

[See also Chapter XXII (1)—"Book Illustrations" in this supplement.]

# CHAPTER XI

## BOOKS ABOUT PORTRAITS

1806

| Catalogue | of engraved | British Portraits | . . . | . . . by R. Wilkinson | Map and Printseller | . . . | London.

Pp. 20+sup. pp. 21 and 22+second sup. 2 pp. unnumbered. 8 in. by 10½ in.

Arranged under names (or titles), and the painter, engraver, size and price, are given. Also, excepting in the second supplement, references to Granger, Bromley, etc., are given.

1912. Shakspere's | Portraiture | Painted, Graven, and Medalic | By | William Sharp Ogden | [*Reprinted from* The British Numismatic Journal, Vol. VII, 1910] | London | Bernard Quaritch.

Pp. 58. 7½ in. by 10 in. Frontispiece, 8 plates and a number of illustrations in the text.

1912. The Royal | Miracle | A Collection of Rare Tracts, Broadsides | . . . Prints . . . | . . . of Charles II . . . | By A. M. Broadley | . . . | London . . . | . . .

Appendix XI contains, "Iconography. Published Portraits of Charles the Second in 1649-1651."

This list comprises 28 portraits, 22 additional states or variations, and 2 other prints. Several of the portraits are reproduced.

## CHAPTER XIV

# CATALOGUES OF PRINTS BY OR AFTER VARIOUS ARTISTS

THE cross references all refer to the original volume and *not* this supplement, unless otherwise specified.

*Aid, George Charles.*

[See Chapter XXV—p. 500.]

*Architecture, Etchers of.*

[See Chapter XXV—p. 500.]

*Bartolozzi.*

[See *Great Engravers, The*, in this present chapter.]

*Blake, William.*

[See Chapter XVI, also same chapter in this Supplement.]

*Brangwyn, Frank.*

1912. Catalogue of the Etched | Work of Frank Brangwyn | A.R.A., R.P.E., . . . | . . . | [Small portrait of the Artist] | London | The Fine Art Society Ltd. | . . .

Pp. ix+3 unnumbered+13 to 139+107 plates (each containing from one to four reproductions) and portrait frontispiece, 10 in. by $12\frac{7}{8}$ in.

Describes 200 items.

Introductory note.

Appendix A. Etchings in Public Galleries.

Appendix B. List of Plates, with corresponding numbers in Mr. Newbolt's Catalogue.

Appendix C. Bibliography (of Books and Magazine Articles relating to Mr. Brangwyn).

Index.

*Cameron, D. Y.*

1903. Cameron's Etchings: A Study & | A Catalogue. By Frederick | Wedmore. London. R. Gute- | kunst. 16 King Street, St. James's | . . .

Pp. 41. $5\frac{3}{4}$ in. by $9_{16}^{3}$ in. 152 items are described.

There is also a note on Cameron's etchings (pp. 7 to 14) and an index (pp. 40 and 41).

The edition is limited to 155 copies.

*Chandler, George W.*

[See Chapter XXV—p. 500.]

*Charles II, Portraits of.*

[See Chapter XI—this supplement—1912 "The Royal Miracle."]

*Choffard.*

[See Chapter XV—this supplement.]

*Cotman, John Sell.*

[See next item.]

*Crome, John.*

1897. John Crome and John Sell Cotman, by L Binyon, London. 8vo.

*Dürer, Albrecht.*

1910. The Art of Albert Dürer. Catalogue of the exhibition in the Walker Art Gallery, Liverpool, with notes by Sir W. Martin Conway.

*Fragonard.*

[See *Great Engravers, The*, in this present chapter.]

*Frelant, Jean.*

[See Chapter XXV—p. 500.]

*Galton, Ada.*

[See Chapter XXV—p. 500.]

*Gleeson, Charles K.*

[See Chapter XXV—p. 500.]

*Great Engravers, The.*

Since the publication of the Bibliography, the following volumes (announced on page 265) have been issued:

Hans Holbein | The Younger | His | Old Testament Illustrations | Dance of Death | and other Woodcuts | . . . | London 1912.

Pp. 15, including frontispiece and title-page + 91 Old Testament Cuts, 58 Dance of Death Cuts, and 6 miscellaneous cuts, the last number (6) including the alphabet with the Dance of Death. 20 items in the Bibliography.

Marcantonio | and Italian En- | gravers and Etchers | of the Sixteenth | Century | . . . | London 1912.

Pp. 15, including frontispiece and title-page+65 plates. 9 items in the Bibliography.

Rembrandt | with a complete list | of his Etchings | . . . | London—1912.

Pp. 19, including frontispiece and title-page+62 plates (64 reproductions). 26 items in Bibliography.

[NOTE.—Three more volumes of this series are announced for publication, but they have not been issued at the time of going to press. They are as follows:

Fragonard, Moreau le Jeune and French Engravers and Illustrators of the late eighteenth century.

Bartolozzi and the English Stipple Engravers.

Hogarth.

*Holbein, Hans—The Younger.*

[See *Great Engravers, The*, in this present chapter.]

*Hogarth.*

[See *Great Engravers, The*, in this present chapter.]

*Hornby, Lester G.*

[See Chapter XXV—p. 500.]

*Landseer, Sir Edwin.*

[No date.] Catalogue of the Works of Sir Edwin Landseer, by Algernon Graves. London.

4to.

*Lawrence, Sir Thomas.*

1900. Sir Thomas | Lawrence | by | Lord Ronald Sutherland Gower, F.S.A., | . . . | with a catalogue of the Artist's Exhibited and Engraved Works | compiled by Algernon Graves, F.S.A., | Goupil & Co. | . . . | . . . London | Paris . . . New York.

Pp. iv-181. $9\frac{3}{4}$ in. by $12\frac{3}{4}$ in. 600 copies.

The lists, of exhibited and engraved works, are combined in one catalogue arranged alphabetically.

66 photogravure illustrations (including those in the text) in various tints of monochrome excepting two which are in colours. Some catalogues give the number as 67 but I can only count 66.

*Lepère, Auguste.*

[See Chapter XXV—p. 500.]

*Leyden, Lucas van*

[See Chapter XXV—p. 500.]

*MacLaughlan, D. Shaw.*

[See Chapter XXV—p. 500.]

*Marcantonio.*

[See Chapter XXV—p. 501. Also *Great Engravers, The*, in this present chapter.]

*Moreau le Jeune.*

[See *Great Engravers, The*, in this present chapter.]

*Morland, George.*

[See Chapter XIX—Brasenose Club, The, Manchester. Also the volume by Sir Walter Gilbey, Bart., and E. D. Cuming noted in Chapter XVI, p. 316.]

*Olsson-Nordfeldt, B. J.*

[See Chapter XXV—p. 500.]

*Pennell, Joseph.*

[See Chapter IX—this supplement.]

*Rembrandt.*

[See *Great Engravers, The*, in this present chapter.]

*Romney, George.*

1904. A Biographical and Critical Essay, with Catalogue Raisonné, by J. Humphrey Ward and W. Roberts. London.

2 vols.

*Schneider Otto J.*

[See Chapter XXV—p. 500.]

*Schongauer, Martin.*

[See Chapter XXV—p. 501.]

*Sherborn, Charles William.*

[See Chapter XXI (III)—this supplement.]

*Simon, T. François.*

[See Chapter XXV—p. 500.]

*Smith, J. André.*

[See Chapter XXV—p. 500.]

*Strang, William.*

1912. William Strang | Catalogue of his etched work | 1882-1912 | Illustrated with 544 reproductions | Glasgow. [Glasgow, London, New York, Toronto, Cambridge, Edinburgh.]

Pp. xvii-247. 6¼ in by 10 in. Introduction by Lawrence Binyon.

130 copies for sale. Each copy has as a frontispiece, a print of the etching of Mr. Granville Barker, signed by the Artist.

*Strange, Sir Robert.*

1769. A Descriptive | Catalogue | of a | Collection of Pictures | . . . | with a | Catalogue of Thirty-two Drawings | . . . | Collected and drawn during a Journey of Several Years in Italy | By Robert Strange | . . . | London.

Pp. vii-173. 4 in. by 6⅝ in.

Pp. 171-173 contain "Catalogue of Mr. Strange's Works. Engraved after Pictures of the most celebrated Painters of the Roman, Florentine, Lombard, Venetian, and other Schools."

[See also p. 24—this supplement.]

*Washburn, Cadwallader.*

[See Chapter XXV—p. 500.]

*Webster, Herman A.*

[See Chapter XXV—p. 500.]

*White, Charles Henry.*

[See Chapter XXV—p. 500.]

*Zorn, Anders.*

[See Chapter XXV—this supplement—1912. P. and D. Colnaghi and Obach.]

# CHAPTER XV

# FRENCH ENGRAVING

1911-12

TWO volumes in *The Great Engravers* series by A. M. Hind relate to French Engraving, as follows:

Watteau, Boucher, and the French Engravers and Etchers of the Earlier Eighteenth Century.

Fragonard, Moreau le Jeune, and French Engravers, and Illustrators of the late Eighteenth Century.

[See Chapter XIV, p. 265, Addenda p. 563, and Chapter XIV of this supplement.]

1912. XVIIIth Century French Book-illustrators. | Choffard, | by | Vera Salomons. | Illustrated with 32 photogravures from | negatives by the Author | London.

Pp. 112+plates. $5\frac{5}{8}$ in by $8\frac{5}{8}$ in.

100 numbered copies on Hand-made Paper with 6 head- and tail-pieces and 26 illustrations.

500 copies on Antique Laid Paper, with 6 head- and tail-pieces and 23 illustrations.

The contents are:

The Life of Choffard.

The Art of Choffard.

Catalogue of the Best-known Books Illustrated by Choffard.

Addenda to Catalogue of Books.

List of Illustrations.

Plates.

The volume on Gravelot, by the same author, described on page 293, was also issued in two editions as follows:

100 copies on Hand-made Paper, with 23 illustrations.

500 copies on Antique Laid Paper, with 21 illustrations.

# CHAPTER XVI

## BIOGRAPHIES AND OTHER MONOGRAPHS

*Beardsley, Aubrey.*

1897

BOOK of Fifty Drawings | by | Aubrey Beardsley | with an iconography by Aymer Vallance | [small reproduction of a drawing by A. B.] | Leonard Smithers | 4 and 5 Royal Arcade: Old Bond Street, | London, W. | . . .

Pp. 2 of Contents + 212. $8\frac{5}{8}$ in. by $10\frac{7}{8}$ in.

Plates and Titles, pp. 1 to 200.

List of Drawings, pp. 201 to 212.

Frontispiece is a portrait of Beardsley from a photograph. The book is dedicated to Joseph Pennell.

1899. A Second Book of Fifty | Drawings | by | Aubrey Beardsley | [small reproduction of a drawing by A. B.] | London | Leonard Smithers and Co. | 5 Old Bond Street, W. | . . .

Pp. 213. $8\frac{5}{8}$ in. by $10\frac{7}{8}$ in.

Plates and Titles, pp. 11 to 213.

Prefatory note by Leonard Smithers.

Frontispiece is a portrait of Beardsley from a photograph by W. J. Hawker, Bournemouth.

1,000 copies on art paper, and 50 on Japanese vellum.

*Blake, William.*

1906. Paradise Lost | By John Milton | Illustrations by | William Blake | . . . Liverpool . . .

Pp. ix-397. $7\frac{1}{2}$ in. by 10 in. Contains 12 illustrations in colour (reproduced for the first time) by Blake. They are exceptionally beautiful.

1912. The Engravings | of | William Blake | by | Archibald G. B. Russell | London | . . .

Pp. 229. $7\frac{1}{2}$ in. by $9\frac{7}{8}$ in. 32 illustrations

500 copies printed for sale in Great Britain.

It contains, in addition to the preface (which includes a brief bibliography), and index, the following:

Table of Dates.

The Engravings of William Blake. (Essay.)

Catalogue of the Engravings.

I. Prints engraved by Blake from his own designs.

II. Prints designed by Blake, but not engraved by him.

III. Prints engraved by Blake, but not designed by him.

IV. 1. Prints signed by another engraver, but believed to be, either wholly or in part, Blake's work.

2. Prints commonly attributed to him, but either regarded as doubtful or not accepted by the present writer.

V. List of Books produced by Blake by his special process of illuminated printing.

Appendix.

The book seems to be of exceptional interest.

*Browne, Hablot Knight.* ("*Phiz.*")

[See Chapter XXII (5)—this supplement.]

*Bunbury, William.*

[See Chapter XXII (5)—p. 454.]

*Calvert, Edward.*

1893. A Memoir of Edward Calvert, Artist, by his third son, Samuel Calvert, London.

4to.

*Cruikshank, Isaac, George, and Robert.*

[See Chapter XXII (5)—p. 454.]

*Daniell, Rev. E. T.*

1889. A Memoir of Rev. E. T. Daniell, by F. R. Beecheno.

Privately printed.

*Gillray, James.*

[See Chapter XXII (5)—p. 457.]

*Leech, John.*

[See Chapter XXII (5)—this supplement.]

*Loggan, David.*

1905. Cantabriga Illustrata, with Life and Notes by J. W. Clark.

*Music Titles.*

[See Chapter XXII (1)—this supplement: 1912 Illustrated Music-Titles by W. E. Imeson.]

"*Phiz*" (*Hablot K. Browne*).

[See Chapter XXII (5)—this supplement.]

*Rowlandson, Thomas.*

[See Chapter XXII (5)—p. 460.]

*Strange, Sir Robert.*

1855. Memoirs of Sir Robert Strange, Knt., and of his brother-in-law, Andrew Lumisden, Private Secretary to the Stuart Princes, by James Dennistown, of Dennistown. London.

2 vols.

1874. Masterpieces of Sir Robert Strange, with memoir, by F. Woodward.

[See also p. 20—this supplement.]

*Whistler, James A. McNeill.*

1912. Memoirs | of | James McNeill Whistler | the Artist | by | T. R. Way | London . . . | New York . . .

Pp. xi-150. $6\frac{3}{4}$ in. by $9\frac{7}{8}$ in. 40 pages of illustrations, mostly printed by Lithography, by T. Way, Gough Square.

There is also an *edition de luxe* on hand-made paper, with an unpublished etching drawn by Whistler and bitten in by Sir Frank Short, R.A., printed from the original plate. This is limited to 50 copies. The ordinary edition contains a lithographic reproduction of this print.

# CHAPTER XVIII

## 1. WATER-MARKS

1912

ENGRAVINGS and their value (4th Edition). J. H. Slater. This New Edition is an important book.

## 2. ENGRAVERS' MARKS

1912. Engravings and their value. (See above.)

## 4. PRINTERS' MARKS

1866. Early Dutch, German, & English | Printers' Marks. | By J. Ph. Berjeau | [Vignette—a printer's mark.] | London | . . .

Pp. title + 59 unnumbered containing 100 reproductions + 36. $6\frac{1}{4}$ in. by $9\frac{3}{4}$ in.

The 36 numbered pages contain:

Alphabetical List of Printers.
Alphabetical List of Towns.
List of Emblems used by Printers in their Devices.
List of Books (Bibliography) with Notices of Printers.
Mottoes of Printers.

At the end is the following:

"250 copies only. Finished March, 1869."

The title-page, however, is dated 1866.

## 6. EMBLEMS

1909-1911. Transactions of the Bibliographical Society Volume XI. London March 1912.

This contains a valuable contribution to the subject, being a paper read 21st February 1910 by Mr. Gilbert E. Redgrave, entitled "Daniel and the Emblem Literature." It refers to Samuel Daniel who produced his translation of the essay of Jovius, the Bishop of Nocera, in 1585.

The following is a more accurate description of the book noted on page 361, by Sir William Stirling-Maxwell, Bart.

1860. An Essay towards a collection of | Books Relating To | Proverbs, Emblems, | Apophthegms Epitaphs and Ana. | Being a Catalogue of those at | Keir. | [Vignette in gold and colours] | London | Privately Printed | . . .

Pp. v + 3 unnumbered + 244. $5\frac{1}{2}$ in. by $8\frac{7}{8}$ in.

Pages 111 to 160 include books relating to emblems. The items are unnumbered.

On the back of the title is a coloured lithograph of the interior of the Library at Keir, 1860.

# CHAPTER XIX

# PUBLICATIONS OF CLUBS AND SOCIETIES

THE following Grolier Club items should have been included.

XVIII

Catalogue | of Original and Early Editions | of some of the Poetical and | Prose Works of English | Writers from Lang- | land to Wither | With Collations & Notes, & Eighty-seven | Facsimiles of Title-pages and Frontispieces | Being a Contribution to the Bibliography | of English Literature | [Device of the Club] | Imprinted at New York for the | Grolier Club, No. 29 East 32d. | Street Anno D^ni MDCCCXCIIJ.

Pp. xiii-240. Royal octavo, leaf untrimmed, $6\frac{3}{4}$ in. by $9\frac{3}{4}$ in. 10 plates of facsimiles and many reproductions in the text.

The plates are artotype reproductions by E. Bierstadt.

400 copies on paper, and 3 on vellum.

This is a greatly enlarged edition of the catalogue of the exhibition, 11th to 25th May 1893. It contains 272 titles, no dramatic works being included.

The work was undertaken by a special committee of the Club and was intended to be the first of a series of special bibliographies, covering various departments and periods of English Literature.

XLV

Catalogue | of Original and Early Editions of | some of the Poetical and Prose | Works of English Writers | From Wither to Prior | With Collations, Notes, and more than Two Hundred | Fac-similes of Title-Pages and Frontispieces | In Three Volumes | Volume the First | [Second, Third] | [Device of the Club] | Imprinted at New York for the | Grolier Club, No. 29 East 32d | Street Anno D^ni MDCCCCV.

Three volumes Royal octavo, leaf untrimmed, $6\frac{3}{4}$ in. by $9\frac{3}{4}$ in. The plates are artotype reproductions by E. Bierstadt.

400 copies on paper and 3 on vellum.

Vol. I, pp. xiii-271.
Vol. II, pp. ix-249.
Vol. III, pp. ix-335.
} Plates, facsimiles.

It contains 1,088 titles and is the second in the series of bibliographies of English writers, the first, issued in 1893, being the next preceding item.

At the end of the third volume is an index of printers and booksellers, and another of engravers, covering also the volume of 1893.

The work was conducted by a special committee of the Club.

# CHAPTER XXI

# BOOK-PLATES

## II. PERIODICALS

1912

THE Ex Libran.

Vol. I, No. 2. Pp. 23 to 36 inclusive. Portrait of Charles William Sherborn as frontispiece, and an engraving of his house.

This number is devoted to Mr. Sherborn and his work.

Vol. I, No. 3. Pp. 39 to 52 inclusive.

This number is largely devoted to the work of Esther and Lucien Pissarro.

## III. BOOKS ABOUT BOOK-PLATES AND COLLECTING, AND CATALOGUES OF BOOK-PLATES

1912. A Sketch | of the | Life and Work | of | Charles William Sherborn | painter-etcher. | By his son | Charles Davies Sherborn | with | a catalogue of his Bookplates, compiled by himself | and George Heath Viner. | London | Ellis. . . .

Pp. 6 unnumbered (including title)+109. $6\frac{3}{4}$ in. by $8\frac{1}{2}$ in. Frontispiece and 5 other plates.

It contains:

Life of C. W. Sherborn.
Catalogue of Line Engravings by Sherborn.
Catalogue of Etchings by Sherborn.
Catalogue of Oil-paintings by Sherborn.
Catalogue of Water-colours by Sherborn.
Catalogue of Miscellaneous Prints by Sherborn.
Catalogue of Works in Metal by Sherborn.
Catalogue of Bookplates by Sherborn.
Catalogue of Super Libros by Sherborn.
Corrigenda.
Index.

## IV. EXHIBITION CATALOGUES

The following catalogues of the Annual Exhibition of the Ex-Libris Society are of interest; they are the only ones issued in pamphlet form, all the others appearing only in the *Journal*.

1897. Catalogue | of the | Sixth Annual Exhibition | of the | Ex-Libris Society | held at the | Westminster Palace Hotel | London | . . . | June 10th and 11th | . . .

Pp. iv-48. $6\frac{1}{8}$ in. by $9\frac{7}{8}$ in. 6 reproductions.

The exhibition consisted of "Dated and other Book-plates, Pedigrees, Heraldic, Engravings and Designs."

The introduction by Mr. W. H. K. Wright of Plymouth states that this is the first exhibition catalogue issued by the Society.

1898. Catalogue | of the | Seventh | Annual Exhibition | of the | Ex Libris | Society | Held at the | Westminster Palace Hotel | London, S.W., | . . . | . . . June 13 & 14 | . . .

Pp. ii-43. $7\frac{1}{4}$ in. by $9\frac{5}{8}$ in. 2 plates and 24 other reproductions.

The exhibition consisted of "Book-plates by Modern Artists and Engravers, Heraldic Engravings and Designs, Pedigrees, Books bearing Heraldic Devices, &c."

1899. Catalogue | of the | Eighth Annual Exhibition of the | Ex Libris Society | [Device of the Society] | Consisting of | Ladies' Book-plates | Heraldic Engravings and Designs, | Pedigrees, Books bearing Heraldic Devices, &c. | held at | The Westminster Palace Hotel | . . . | . . . June 16th and 17th | . . .

Pp. 26+Addenda 1 page. $6\frac{1}{8}$ in. by $9\frac{7}{8}$ in. Not illustrated.

1908. Catalogue | of the | Seventeenth Annual | Exhibition | of the | Ex Libris Society | [Reproduction of plate of Gertrude De Veauce] | . . . | Tuesday July 7th | to Friday July 10th & . . .

Pp. 24. $6\frac{1}{2}$ in. by $8\frac{3}{4}$ in. 5 reproductions, in addition to that on the title-cover.

The exhibition consisted of "European Book-plates, Heraldic Engravings and Designs, Pedigrees, Books bearing Heraldic Devices, etc., etc."

The following plates are reproduced:

H.M. King Edward VII. Royal Library, Windsor.
H.M. Queen Alexandra.
H.M. Queen Maud of Norway.
H.R.H. George, Prince of Wales (George V).
H.R.H. The Duchess of Connaught.

The Hon. Secretary and General Editor of the Ex-Libris Society, Plymouth, exhibited the following Book-plate Literature:

"Heraldic Book-plates," by Professor Ad. M. Hildebrant, Berlin, 1892.
"The Ex Libris Collection of the Ducal Library at Wolfenbüttel," edited by Dr. O. von Heinemann, London, 1895.
"Symbolical Book-plates," designed and drawn by Clemens Kissel, Mayence.
"A Score of Book-plates," designed by George Otto, Berlin, 1894.
"XL Musical Book-plates from the collection of J. F. Verster," Amsterdam, 1896.
"Swedish Book-plates," by C. M. Carlander, Stockholm, 1894 (Specimen Vol.).
"Composite Book-plates, 1897-8," by Major E. Bengough Ricketts and others.

"Book-plates etched and engraved by J. Winfred Spencely," Boston, 1905.
"Book-plates by Frederick Garrison Hall," Boston, 1905.
"Book-plates of To-day," edited by Wilbur Macey Stone, New York, 1902.
"Book-plates by Edmund H. Garrett," Boston, 1904.
"Book-plates by Ludwig Sandöe Ipsen," Boston, 1904.
"Some Children's Book-plates," by Wilbur Macey Stone, New York, 1901.
"A Portfolio of Book-plates," by William Edgar Fisher of Wellesville, New York.
"Ex Libris (Bucheignerzeichen)" von Walter von Zur Westen, Leipzig, 1901.
"Spanish Book-plates," by Alexandre de Riquer, Barcelona, 1903.
"Book-plate Booklet," May 1908, Berkeley, California.
"Edwin Davis French—A Memorial Volume: His Life: His Art, 1908."
"Swiss Ex Libris," by L. Gerster, Bern, 1898.
"Art in Book-plates," by Joseph Sattler, London, 1895.
"Essay on Book-plates and Book Stamps (Bibliophiles Lorrains)," by Count Antoine de Mahuet and Edmond Robert, Nancy, 1906.
"Journal of the Ex Libris Society," vol. 17, 1907.
The 6th, 7th and 8th Annual Exhibition Catalogues, Ex Libris Society, and five Heraldic items, and one volume of book-plates and portraits.

This is an interesting list and worth noting in full, though I have already recorded the important items in English.

## VI. MODERN DESIGNS AND DESIGNERS

1895. Art in Book-plates by Joseph Sattler, with introduction on Artists, etc., by F. Warnecke.

42 designs, mounted on cards, in portfolio. [Limited edition.]

[No date.] A Catalogue of | Stock Designs in | Book-Plates | by Thomas Moring | on sale by | The De La More Press | 298 Regent Street | London, W.

The title is on the cover. No text, excepting a note on the back of the title. $4\frac{3}{4}$ in. by $7\frac{1}{8}$ in. Reproduces 37 excellent designs, including 7 for children's book-plates.

1900. LV. Book Plates | Engraved on Copper from | Designs by W. P. Barrett | John & E. Bumpus, Ltd. | Booksellers to H.M. the Queen | London, W.

Pp. vii + the prints. $8\frac{3}{4}$ in. by $11\frac{3}{8}$ in.

Edition limited to 260 copies of which 250 are for sale. Printed on Japanese vellum.

The prints are from the original copper-plates;—the volume being the most delightful I know of relating to book-plates. Mr. Barrett's beautiful designs have been well carried out by Messrs. J. and E. Bumpus, Ltd.

1906. David | Becket | [Woodcut signed "David Becket 1906"] | His Book of | Bookplates. (This title is on the cover; there is another in the book.)

24 original designs. 3 pages of text. $6\frac{7}{8}$ in. by $9\frac{1}{2}$ in.

325 copies of which 25 were printed on Japanese vellum.

1907. Charles E. | Dawson | [Woodcut signed "C. E. D."] | His Book of | Book-Plates. (This title is on the cover; there is another in the book.)

24 original designs. 8 pages of text. $6\frac{7}{8}$ in. by $9\frac{1}{2}$ in.

325 copies of which 25 were printed on Japanese vellum.

1907. James Guthrie | His Book of Book- | Plates, Consisting of | 24 Original Designs | [Vignette—child's head] | Published by | Otto Schulze & Co. | . . . | . . . Edinburgh. On the cover is a design for large book-plate, under which are the words "James Guthrie's Book-Plates."

6 pages of text. $6\frac{7}{8}$ in. by $9\frac{1}{2}$ in.

325 copies of which 25 were printed on Japanese vellum.

1908. J. Vinycomb | [Design for book-plate, signed by the artist and dated 1908] | His Book of | Book-Plates. (This title is on the cover; there is another in the book.)

24 original designs. 9 pages of text. $6\frac{7}{8}$ in. by $9\frac{1}{2}$ in.

325 copies of which 25 were printed on Japanese vellum.

1910. Reproductions | of twenty- | five designs for | Book Plates by | Harold | Nelson | . . .

No text. Title-page and plates printed on Japanese vellum—the plates being mounted on brown paper. $9\frac{7}{8}$ in. by $12\frac{1}{4}$ in. Enclosed in a portfolio.

150 copies.

## II. DEALERS' CATALOGUES

1912 (?). Catalogue | of | Book-Plates | (ex-libris) | . . . | on sale by Edmund Lister | 104 Manchester Street | Oldham, England | . . . [No date.]

Pp. 36 (including covers). $5\frac{1}{2}$ in. by $8\frac{3}{8}$ in. Describes 1,282 items.

1912 (?). Catalogue of | Books and Book-plates | on sale by | Thomas Thorp | 109 & 110 High St., Guildford. [No date.]

Pp. 68. Pages 39 to 68 inclusive include book-plates, arranged in three classes; 1. The rarest are arranged alphabetically. 2. By special Artists (Sherborn for instance) arranged under the artist's name. 3. Family names, arranged alphabetically.

# CHAPTER XXII

## I. BOOK ILLUSTRATIONS

1895

CATALOGUE | of | the Books | chiefly first editions | and works illustrated by the | celebrated artists, | collected by | Frederick Wilby. [No place of publication.]

Privately issued: printed by Billing and Sons, Guildford.

Pp. 114. 6⅝ in. by 9¾ in.

The items are not numbered. They are arranged alphabetically by authors, and are well described.

The collection is rich in works illustrated by Alken, Cruikshank, Leech, "Phiz," Rowlandson, and many others.

1898. Bibliography | of | Eighteenth Century Art | and | Illustrated Books | Being a Guide to Collectors of Illustrated Works | in English and French of the Period | by | J. Lewine | . . .

[For full description of this important book see Chapter XV, p. 289.]

The following is a fuller description of a book I have briefly mentioned in Chapter XXII, p. 437.

1899. Dickens | And His Illustrators | Cruikshank, Seymour, Buss, "Phiz," Cattermole, | Leech, Doyle, Stanfield, Maclise, Tenniel | Frank Stone, Landseer, Palmer, Topham | Marcus Stone and Luke Fildes | by | Francis G. Kitton | author of "Charles Dickens by Pen and Pencil," etc. | with twenty-two portraits and facsimiles of | seventy original drawings now reproduced for the first time | London | . . .

Pp. xvi-256. 8¾ in. by 11¼ in.

1903. Engraving for Illustration by Joseph Kirkbride.

[See page 111 for full description.]

1905. Old Coloured | Books | by | George Paston | with sixteen coloured plates | . | London.

Pp. viii-48. 4¼ in. by 6⅜ in.

Contains sections on Rudolf Ackermann, Thomas Rowlandson, Cruikshank, and other publishers and illustrators.

1906. English | Coloured Books | by | Martin Hardie | [The Connoisseur s Library Mark] | . . . | London.

[See Chapter X—this supplement.]

1912. Illustrated | Music-Titles | and | their delineators | A Handbook for Collectors | by | W. E. Imeson | with nine illustrations | (Author's Copyright) | . . . | Printed for the Author. [West Norwood, August 1912.]

This is an interesting little book, particularly the Dictionary of Delineators, which contains biographies, notes on works, etc., of 31 artists.

1912. Fine Books | By | Alfred W. Pollard | [The Connoisseur's Library Mark] . . . | London.

Pp. xv-332. 7 in. by 10 in. 40 plates.

While this volume is primarily devoted to the subject of its title, the illustrations in fine and rare books are thoroughly discussed, and one chapter is confined to the subject of "Engraved Illustrations," and another to "English Woodcut Illustrations."

The plates are of unusual excellence.

[See also Section 5 "Caricatures and Satirical Prints" in this Chapter; also William Blake and Aubrey Beardsley, Chapter XVI—this supplement.]

## 4. HISTORICAL AND TOPOGRAPHICAL PRINTS

1912. Catalogue | of books and prints | relating to | London | and its neighbourhood | also | Social Memoirs and Diaries | . . . | and | A Collection of Curious Caricatures on | Coiffures and Hairdressing | . . . | Henry Sotheran & Co. | . . . | [London]

Items 739+A45.

1912. Napoleonica. A catalogue issued May 1912 by Messrs. Maggs Bros., London. (Gives list of views.)

1912. The "Old Country" | Portrayed in a Collection of Histories and | Accounts of Old Towns, Villages, etc., | Arranged under Counties. | Together with | Scarce Views of Interesting Places | and Portraits of Persons connected | with them | . . . | E. Parsons & Sons | . . . | . . . London.

604 items. 13 illustrations (including one on the title-page.)

1912. Catalogue | of the | J. Ross Robertson Collection | in the Historical Room | of the | Public Library, Toronto | This Collection comprises paintings, engravings, portraits, prints, | etc., in mezzotint, line and stipple by and after painters and en- | gravers of the English School, with water colors, pastels, pencils, | sepia and wash drawings, pen and ink sketches, lithographs and | aqua tints by well known Canadian artists on subjects relating to | the history of The Dominion of Canada and Newfoundland seventeen | fifty nine to eighteen sixty—including views and noted historic |

landmarks of all the principal cities and towns from the Atlantic | to the Pacific and particularly the landmarks of the town of York, | Now Toronto, the capital of the Province of Ontario. | Presented to the Trustees of the Public Library | By J. Ross Robertson | . . | This Catalogue is issued by the Trustees of the Public Library College Street, Toronto | January 1912.

Pp. 80. 558 items. Well annotated, with an interesting introduction by George H. Locke, Chief Librarian. I have seen a copy with the title-page arranged differently.

## 5. CARICATURES AND SATIRICAL PRINTS

1891. A Description | of the | Mulready Envelope | and of various | Imitations and Caricatures of its Design: | with an account of other illustrated envelopes | of 1840 and following years | by | Major Edward B. Evans | Late Royal Artillery | London | . . . | . . .

Pp. viii-240. $5\frac{3}{8}$ in. by $8\frac{1}{4}$ in. Frontispiece, and 64 other reproductions on 41 plates.

This interesting volume is useful not only to the collector of caricatures, but also to the collector of stamps.

Caricatures on Coiffures and Hairdressing.

[See "1912 Catalogue of books and prints relating to London, etc.," Henry Sotheran & Co.—Sec. 4 of this chapter in this supplement.]

[See also "Book Illustrations," this chapter (and same chapter in this supplement), 1895, Catalogue of Books collected by Frederick Wilby.]

### Browne, Hablot K. ("Phiz")

1882. "Phiz" | (Hablot Knight Browne) | A Memoir | Including | A Selection from his Correspondence and Notes on | his Principal Works | by | Fred. G. Kitton | with a portrait, and numerous illustrations | London.

Pp. 32. $5\frac{1}{2}$ in. by $8\frac{1}{2}$ in.

### Leech, John

1883. John Leech, | Artist and Humourist: | A Biographical Sketch | by | Fred. G. Kitton, | . . . | London.

Pp. 67. $5\frac{1}{2}$ in. by $8\frac{5}{8}$ in. Portrait and ten other illustrations.

[No date.] Leech's Etchings | Characteristic Sketches | of his illustrations | by Dr. John Brown | author or "Rab and His Friends" | also | Thackeray and his Writings | [Vignette] | For Private Circulation.

Reprinted from some Magazine, the pages ($5\frac{1}{2}$ in. by $8\frac{7}{8}$ in.) being numbered from 213 to 265 inclusive. Illustrated.

CARICATURES OF NAPOLEON

1912. Napoleonica. | Portraits, | Caricatures, | Views, Battles, &c. | . . . | Maggs Bros. | . . . | 109 Strand, London. England.

Catalogue No. 290, May 1912.

Napoleon in Portraiture. Items 1 to 71.

Napoleon's Family. Items 72 to 91a.

Napoleon's Generals, Political Allies, and Adversaries. Items 93 to 134.

Napoleonic Caricatures. Items 135 to 249.

Views and Battles, &c. Items 250 to 264.

The catalogue contains 29 reproductions of rare prints.

# CHAPTER XXIII

## 1. NIELLI

1826

THE first edition of Ottley's "Collection of one hundred and twenty-nine Fac-similes," was published in this year.

[See page 463 for full description of the 1828 edition.]

1870. The Salamanca Collection, described on page 464, is now in the possession of Baron Edmond de Rothschild, Paris.

1907. Vasari on Technique | Being the Introduction to the three | Arts of Design, Architecture, Sculpture | and Painting, prefixed to the lives of | the most excellent painters, sculptors | and architects | By Giorgio Vasari | Painter & Architect of Arezzo | now for the first time | translated into English by | Louisa S. Maclehose | Edited with introduction & notes by | Professor G. Baldwin Brown | . . . | . . . London.

Pp. xxiv-328. $6\frac{1}{8}$ in. by $8\frac{1}{2}$ in. Frontispiece, portrait, 17 plates, and 11 figures in the text.

Chapter XIX (XXXIII) §§ 103 and 104, contains Vasari's account of Niello work and the origin of engraving.

## CHAPTER XXIV

# BIBLIOGRAPHIES

ART BOOKS.

1912. Catalogue of Second hand Art Books. No. 36. [No date, but issued in March 1912.] Henry Sotheran and Company, London.

An important catalogue comprising 609 items, of which the first 565 are Art Books, including a large number on the art and history of engraving.

[1912.] Catalogue | De Livres Relatifs A L'Histoire | de la | Gravure et des Graveurs.

1re Partie: Généralités. Technique. Histoire | Biographies Collectives.

2e Partie: Biographies Individuelles et | Catalogues D'Œuvres Gravés.

3e Partie: Catalogues de Collectiones D'Estampes | [vignette] | Jean Schemit | . . . | Paris. [No date.]

Pp. 72 (including cover). 1047 numbered items, also some with half numbers and some unnumbered, making over 1250 in all.

It contains prices of a large number of English books on engraving.

BOOK ILLUSTRATION.

1906. English | Coloured Books | by | Martin Hardie.

It contains four lists of illustrated books. It is fully described in Chapter X of this supplement.

BRANGWYN, FRANK.

[See 1912 Catalogue, Chapter XIV of this supplement.]

GENERAL.

1911. A Short History of Engraving and Etching, by A. M. Hind. (Second Edition—Revised.)

Contains a Bibliography similar to that in the first edition, but with additional items.

1912. Fifth [called the sixth] edition of The Print-Collector's Handbook, by Alfred Whitman, with additional chapters by Malcolm C. Salaman.

The Bibliography in this edition is arranged in four classes and greatly extended.

I. Books dealing with groups of Artists, and with Schools: 37 items.

II. Books devoted to styles of engraving, and to other subjects of interest to collectors: 65 items.

III. Books upon engraved portraits: 14 items.

IV. Books, each devoted to one artist: 164 items.

PRINTERS' MARKS.

1866. Early Dutch, German, & English Printers' Marks, by J. Ph. Berjeau. London.

61 items.

## CHAPTER XXV

# DEALERS' CATALOGUES AND BULLETINS

NOTWITHSTANDING the wording of their title-pages (which might be taken to indicate that they were auction-sale catalogues), the three following are merely dealers' catalogues, with prices affixed to each item. I mention them, as they jointly describe and price over 10,000 prints, and are quite scarce. I have all three.

1774. Thane's | Catalogue of 1774, | of a curious and valuable | Collection | of | Prints | and | Books of Prints | . . . | And will begin to be sold this May, 1774 (*For ready money only*) | By John Thane | . . . | The Corner of Gerard-Street in Prince's | Street, St. Ann's, Soho.

Pp. 132. $4\frac{5}{8}$ in. by $7\frac{5}{8}$ in. Contains 4180 items, with prices.

1775. A | Catalogue | Of a most valuable and Curious | Collection | of | Prints | . . . | The whole exhibiting one of the best collections | that has ever appeared in Public | which will begin to be sold on Wednesday, February | the 1st, 1775 (for Ready-money only, the lowest Price | in the Catalogue) at the | Magazine des Estampes, | Facing the Hay-Market, in Cockspur-street, next to Mr. | Pinchbeck's Repository.

Pp. 117. $4\frac{3}{4}$ in. by $7\frac{3}{4}$ in. Contains 3074 items, with prices.

1776. Walter Shropshire's | Catalogue | of | Books and Prints | For the year 1776 | [No. 158] | New Bond Street; near Grafton Street. | The Sale to begin on Wednesday May the 1st, | and to continue till all is sold for ready Money | . . .

Pp. iv-130. $4\frac{5}{8}$ in. by $7\frac{5}{8}$ in.

Contains 3756 items with prices, and four pages of unnumbered items, likewise with prices.

1908. Catalogue. | Frost & Reed | Publishers of Fine Mezzotint Engravings and Etchings | Bristol: London: Clifton: | . . . | Established 1808.

Pp. 100. $8\frac{3}{4}$ in. by $11\frac{1}{4}$ in.

This is a beautifully illustrated catalogue.

1911. Supplemental Catalogue of the | Latest and Forthcoming | Art Publications | of Frost & Reed, Ltd. | . . .

Pp. 32. $8\frac{3}{4}$ in. by $11\frac{1}{4}$ in.

This is similar to the 1908 catalogue.

In 1912 this firm published a little pamphlet entitled "Concerning Fine Etchings, | also Mezzotint Engravings | Hand Printed in Colour. | Their Artistic and | Commercial Value | . . .

Pp. 8. $4\frac{1}{2}$ in. by 7 in.

It contains reprints from *The Times*, *The Morning Post*, and other leading papers.

1912. Catalogue | of an Exhibition of | Lithographs and | Etchings of | The Panama Canal | by | Joseph Pennell | . . . | New York | September 19 to October 12, 1912 | . . . [Frederick Keppel & Co., New York.]

Pp. 14. 4 in. by 9 in. 27 items and an interesting introduction by Mr. Pennell.

1912. Catalogue of | Etchings by Anders Zorn | Exhibited by | P. & D. Colnaghi & Obach | in their galleries, 168. | New Bond Street, W. | April-May 1912.

Pp. 16 (including title-page and frontispiece). $5\frac{3}{4}$ in. by $8\frac{1}{2}$ in.

The frontispiece is a reproduction of the etched portrait of the Artist and his wife. (L. D. 42.)

There is a "Foreword" of 4 pages, and descriptive list of 81 items.

1912. A Catalogue | of | Rare and Valuable Books | including . . . | . . . | Early Printed Books . . . | Fine Arts (including a fine series of early engravings)| . . . | Bernard Quaritch . . . | London. [Catalogue No. 316.]

1133 items, exclusive of "recent publications." Many illustrations. The early engravings described are of unusual importance including a number of early and unique wood-cuts, and engravings in "La Manière Criblée," most of which are reproduced.

# CHAPTER XXVI

## 4. PROCESSES

[188?]

STEREOTYPING | and Electrotyping | a guide for the production of plates | by the Papier Maché and Plaster Processes, | with instructions for depositing copper by the Battery | or by the Dynamo Machine. | Also hints on | Steel and Brass Facing, etc. | By Fred^k J. F. Wilson | . . . | London | . . . [No date.]

Pp. xv-195. $4\frac{3}{4}$ in. by $7\frac{3}{16}$ in. 80 illustrations, mostly in the text.
(Wyman's Technical Series.)

1906. English | Coloured Books | by | Martin Hardie | . . . | London.
Contains full descriptions of colour processes.
(See Chapter X, this supplement, for full description.)

## 6. REPRODUCTIONS

The following are fuller descriptions of the two volumes relating to the Arundel Society, mentioned on page 537.

*Arundel Society, The.*

1869. Published under the sanction of the Council of the Arundel Society | Descriptive Notice | of the | Drawings and Publications | of | The Arundel Society | from 1849 to 1868 inclusive | illustrated by photographs of all the publications, one-fifth their original size | arranged in the order of their issue | By | Frederic W. Maynard | Secretary to the Arundel Society | . . . | London | . . .

Pp. 1 of preface + 36 + plates. $10\frac{3}{4}$ in. by $14\frac{5}{8}$ in.

The cover is stamped on the side as follows:

Twenty years | of the | Arundel Society | 1849 to 1868 | by | F. W. Maynard | Secretary.

An edition was also published on small paper, with the following title: "A Descriptive Notice of the Publications of the Arundel Society."

1873. Published under the sanction of the Council of the Arundel Society | Descriptive Notice | of the | Drawings and Publications | of | The Arundel Society | from 1869 to 1873 inclusive | (being a continuation of "Twenty Years of the Arundel

Society") | illustrated by photographs of all the publications arranged in the order | of their issue. | By | Frederic W. Maynard | Secretary to the Arundel Society | . . . London.

Pp. 1 of preface + 36 + plates. 10¾ in. by 14⅝ in.

The cover is stamped on the side as follows:

Five Years | of the | Arundel Society | 1869 to 1873 | by | F. W. Maynard | Secretary.

*Canale, Antonio.* (*Canaletto.*)

1912. The Etchings of | Canaletto | (Antonio Canale, 1697-1768) | "Views, some from actual spots, others fanciful" | Reproduced on a reduced scale from the original etchings | in the British Museum | . . . | . . . London | . . . Glasgow.

Pp. 2 unnumbered + 31 pages of plates. 6¼ in. by 4⅝ in. (oblong).

On one of the unnumbered pages is a brief note, relative to the etchings, on the other a list of the plates. This interesting little book was published at six pence.

*Loggan, David.*

1905. Cantabrigia Illustrata | by David Loggan | (first published in 1690) | A series of Views | of the | University and Colleges | and of | Eton College | Edited, with a life of Loggan, | an Introduction, and Historical | and descriptive notes, | by | J. W. Clark . . . | . . . | Cambridge.

Pp. unnumbered. 9 of introduction, portrait of Duke of Somerset, and 1 page of description + title-page, dedication, etc., and 35 plates, each preceded or followed by page of descriptive text. 11½ in. by 17¼ in.

*Pennell, Joseph.*

1912. Joseph Pennell's Pictures | of the Panama Canal | London. | [Philadelphia].

[For full description see Chapter IX, this supplement.]

# APPENDIX

## ENGLISH ENGRAVING

LIST of books relating especially to the subject of Engraving in England. The references are to the chapters and pages in the original volume, unless otherwise noted.

*Baldry, A. L.*

1902. Modern Etching and Engraving. Edited by Charles Holme.
The section on Great Britain is by A. L. Baldry.
Chapter VI, p. 110.

*Bradshaw, Henry.*

1867. Earliest English Engravings of Indulgences.
Chapter VIII, p. 147.

*British Museum.*

[See Chapter XX, p. 399, also the same chapter in the Addenda, p. 568.]

*Colvin, Sir Sidney.*

1905. Early Engraving and Engravers in England.
Chapter V, p. 75.

1905. Reprint of the Catalogue of Portraits by A. M. Hind, from the above.
Chapter V, p. 75.

1905. Guide to an Exhibition of Mezzotint Engravings, chiefly from the Cheylesmore Collection. British Museum. Introduction by Sir Sidney Colvin.
Chapter VII, p. 134.

*Fagan, Louis.*

1893. History of Engraving in England.
Chapter V, p. 72.

*Hind, A. M.*

1905. Catalogue of English Portraits.
[See *Colvin, Sir Sidney.*]

1911-12. *Great Engravers, The*, Chapter XIV and same chapter in this supplement.

The volumes in this series relating to Engraving in England are:
John Raphael Smith and the Great Mezzotinters of the time of Reynolds.
Bartolozzi, and the English Stipple Engravers.
Hogarth.

*Hardie, Martin.*

1906. English Coloured Books, by Martin Hardie.
Chapter X of this supplement.

*Redgrave, Samuel.*

1874-1878. A Dictionary of Artists of the English School.
Chapter V, p. 70.

*Salaman, Malcolm C*

1906. The Old Engravers of England.
Chapter V, p. 76, Chapter VII, pp. 134-5.

1908. The First Century of English Engraving.
Chapter V, p. 76.

1910. Old English Mezzotints.
Chapter VII, p. 134.

*Smith, John Chaloner.*

1884. British Mezzotinto Portraits.
Chapter VII, p. 127.

*Tiffin, Walter F.*

1883. Catalogue of a Collection of English Portraits in Mezzotint.
Chapter VII, p. 127.

*Victoria and Albert Museum.*

Chapter XX, p. 408.

*Walpole, Horace.*

1762-1828. Various Editions of Walpole's Catalogues of Engravers who have been born or resided in England.
Chapter IV, p. 51.

*Wedmore, Sir Frederick.*

1895. Etching in England.
Chapter VI, p. 109.

## SPECIAL SUBJECTS

*Bank-notes.*

Chapter XXIII (3), p. 461.

*Book Illustrations.*

Chapter XXII (1), p. 432, and this supplement.

*Book-plates.*

Chapter XXI, p. 411, and this supplement.

*Caricatures.*

Chapter XXII (5), p. 434, and this supplement.

*Catalogues of Prints by or after various Artists.*

Chapter XIV, p. 254. See also Chapter XVI, p. 295, and the same chapters in the Addenda and this supplement.

These are arranged alphabetically by names of Artists.

(See also the Index.)

*Coloured Prints.*

Chapter X, p. 177, and this supplement.

Note particularly Mrs. Frankau's "Eighteenth Century Coloured Prints," and the books about George Baxter.

*Engraving, Etching, and Engraving in Aquatint.*

Chapter VI, p. 83.

*Fans and Fan-leaves.*

Chapter XXIII (4), p. 461.

*Historical Prints.*

Chapter XXII (2), p. 433, and this supplement.

*Lithography.*

Chapter IX, p. 163.

*Letters Patent.*

Chapter XVII, p. 327.

*Mezzotints.*

Chapter VII, p. 114.

This chapter contains a number of important books relating especially to English mezzotints, including monographs on *Valentine Green*, *William and James Ward*, *J. R. Smith*, *Samuel Cousins*, *Samuel W. Reynolds*, *Charles Turner*, *James McArdell*, *Thomas and James Watson*, *Elizabeth Judkins*, *David Lucas*, *Richard Earlom*, and *J. W. M. Turner* and his *Liber Studiorum*.

*Military Prints.*

Chapter XXII (2), p. 432.

*Naval Prints.*

Chapter XXII (2), p. 432.

*Playing Cards.*

Chapter XXIII (5), p. 462.

*Portraits.*

Chapter XI, p. 190. See also Chapter XIII, p. 228, particularly the item under "Lieut.-Colonel Durrant," p. 235.

Most of the books in Chapter XI relate to English Portraits.

*Reproductions.*

In Chapter XXVI (6), pp. 536-553, a number of books are mentioned which contain reproductions of English Engravings.

*Sporting Prints.*

Chapter XXII (2), p. 432.

*Topographical Prints.*

Chapter XXII (2), p. 433, and this supplement.

*Wood Engraving.*

Chapter VIII, p. 137.

In this chapter will be found monographs on *The Bewicks* (*T. and J.*), *Arthur Boyd Houghton*, *The Brothers Dalziel*, *F. Sandys*, and *Sir John Everett Millais, Bart.*

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The following is from a recent catalogue, but the book has not yet appeared:

Nineteenth Century English Engravings. W. G. Menzies.

About 96 full pages of half-tone illustrations.

In this volume an attempt has been made to trace the history of engraving in England in all its phases during the nineteenth century, from the time when the

mezzotint was beginning to be overshadowed by the steel plate to the present day, when photo-mechanical processes are all prevailing.

The literature on this period in the history of English engraving is, with the exception of a few volumes and articles on certain special sections or masters, singularly meagre, and a history of the art as a whole has been a much wanted volume.

Never, for instance, in the history of English engraving did such a flood of engraved plates of all classes emanate from engravers' studios as during the Victorian era. Aquatints, mezzotints, etchings, lithographs, line engravings, in fact examples of every class, were put upon the market, the art of wood engraving and that of etching, amongst others, regaining much of their lost glory.

The author touches in a brief though concise manner on every section of the art, enhancing the value of his remarks with copious illustrations of the work of nearly two hundred engravers, and shows what is worthy of acquisition amongst the work of this most prolific period.

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[*Where the letter* S *precedes a number, the reference is to the Supplement.*]


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